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Part of the Federation Course, this book gives the reader a bird's-eye view of the whole expanse of musical endeavor, and rapidly scans the evolution of the art from the cries of savages to our modern highly organized system. The different eras of music are very well covered, concluding with a fine chapter on Three Hundred Years of Music in America.

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by Horace Alden Miller

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AN ANALYSIS OF VIOLIN PRACTICE

by Louis J. Bostelmann

A clear and concise description of the fundamental features of violin practice, the purpose of which has been limited to describing those faults unwittingly playing a dominant part in the violinist's practice. The attitude herein is that experience is instrumental in formulating principles. Faults have been discovered and their remedies "tested and approved." They are offered as a help in discovering errors and guiding basically in their correction.

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DISTRIBUTORS

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THE PHILADELPHIA ORCHESTRA has enjoyed sensational success in its triumphant tour of England. At its first London concert in Royal Albert Hall on May 24, Queen Elizabeth was present and the playing of the Orchestra was acclaimed by the critics and the wildly enthusiastic audience of more than six thousand. The tour marks the first visit to England by an American Orchestra in twenty years.



GENEVIEVE ROWE

THE BETHLEHEM BACH CHOIR, under the direction of Ifor Jones, made musical history with its 1949 Festival in that it was given two successive weekends instead of the one Friday and Saturday—this because of the great demand for tickets. The same program was given in each series, with the great Mass in B Minor again dominating the Saturday program. Soloists included Genevieve Rowe, soprano; Lillian Knowles, contralto; Joseph Victor Laderoute and David Lloyd, tenors; Jack Harrell and Chester Watson, basses. E. Power Biggs, organist, and Ralph Kirkpatrick, harpsichordist, completed the roster of soloists.

HENRY WARNER of Tampa, Florida, senior student in theory of music at the University of Alabama, is the winner of a fifty dollar cash award for his Sonata for Orchestra in the first composition contest sponsored by the Alabama Composers' League for college-age students.

THE TWENTY-FIFTH ANNIVERSARY of the death of Victor Herbert, beloved American composer, was observed on May 26. In addition to his fame as a leading composer of operettas, he is honored as one of the founders of the American Society of Composers, Authors and Publishers (ASCAP).

MRS. PHYLLIS SAMPSON HOFFMAN of East Braintree, Massachusetts, has won an award of one thousand dollars, offered by the Paderewski Fund for the Encouragement of American Composers, for a quartet for strings and piano. Mrs. Hoffman is a graduate of the New England Conservatory of Music.

LDIN BURTON of New York City, the winner of the one hundred dollar award offered by The New York Flute Club for an original composition for that instrument. Mr. Burton's *Sonatina for Flute and Piano* was selected from a total of one hundred and nine entrants. He is a native of Georgia and was studied at The Atlanta Conservatory of Music and later at the Juilliard Graduate School.



RUGGERO RICCI

THE FOURTH ANNUAL Brevard Music Festival at Brevard, North Carolina, will be presented the weekends of August 12, 13 and 14, and August 19, 20 and 21. The participants include the Brevard Music Festival Symphony Orchestra, directed by James Christian Pfohl; a chorus under the direction of Lester McCoy; Jacob Lateiner, pianist; Mariquita Moll, soprano; Nell Tangeman, mezzo-soprano; Rug-



giero Ricci, violinist; Chester Watson, bass-baritone; and William Hess, tenor.

WILLIAM FLANAGAN of New York City is the winner of the "Young American Composer of the Year" competition. His winning composition, entitled "Divertimento," is scored for a small, sinfonietta-sized orchestra. Mr. Flanagan teaches theory and composition at the School of American Music in New York City.

AUGUST LIESSENS, a blind Belgian organist, is credited with the invention of a music writer for the blind which will make it possible for composers without sight to write out their own compositions; thus making it unnecessary to dictate note by note to a copyist. The invention was turned over by Mr. LiesSENS to the American Foundation for the Blind in New York City. The Foundation perfected it and put it into production.

THE TRAPP family will again conduct a series of "Sing Weeks" this summer at their farm in Stowe, Vermont. The season will open on July 4 and extend through August 25. Since these events were inaugurated in 1944, more than three thousand have been drawn to the Trapp Family Music Camp, where they have learned the joy of group singing and playing the recorder.

DR. R. S. THATCHER has been appointed Principal of the Royal Academy of Music in London, to succeed the late Sir Stanley Marchant.

THE SECOND ANNUAL Institute on Jewish Liturgical Music was held in New York City June 12-14, under the auspices of the Hebrew Union School of Education and Sacred Music, and the Society for the Advancement of Jewish Liturgical Music. Discussions of subjects pertinent to the Jewish Liturgy were held, and a feature of the event was a concert of representative Jewish music for the synagogue.

THE TWENTIETH ANNUAL Chicagoland Music Festival, sponsored by Chicago Tribune Charities, Inc., will be held Saturday night, August 20, in Soldiers' Field. Philip Maxwell, festival director, has arranged a program of events covering a wide variety. The festival symphony orchestra, conducted by Henry Weber, and large choral groups led by Dr. Edgar Nelson, will have prominent parts. Preliminary festivals and musical competitions again will be held in va-

rious sections of the country prior to the Soldiers' Field event, and winners will participate in the Chicago program.

HANS PFITZNER, German composer and conductor, died May 22, in Salzburg, Austria, at the age of eighty. He held various important posts in Germany, and was widely known as a teacher and conductor. Among his works were four operas and over one hundred songs.

ROSITA RENARD, noted Chilean pianist, died May 24 at Santiago, Chile. Miss Renard had a distinguished career and had appeared in most of the important music centers of the world. Her New York debut was made in 1917.

AGNES CLUNE QUINLAN, pianist, lecturer, composer, teacher, died May 21 in Philadelphia. Miss Quinlan had appeared many times with the Philadelphia Orchestra and had toured as soloist and accompanist for noted artists, including David Bispham. She was the founder and for seventeen years conductor of the piano ensemble of the Matinee Musical Club of Philadelphia.

HENRY MILLER, vice president of Lester Pianos, Inc., with which he was connected for more than sixty years, died May 9 in Philadelphia at the age of eighty.

MRS. EDWARD MACDOWELL, widow of the composer, was honored on May 27, when she was given the 1949 award of the National Institute of Arts and Letters for distinguished service to the arts, specifically her outstanding achievements in founding and maintaining the MacDowell Colony for artists at Peterborough, New Hampshire.



MRS. EDWARD MACDOWELL

R. NORMAN JOLLIFFE, widely-known oratorio and recital baritone, died April 30 in New York City. He was sixty-two years old. Mr. Jolliffe had appeared with leading oratorio societies, and had sung at many music festivals. From 1917 to 1941 he was soloist at the Marble Collegiate Church, then at St. Stephen's Protestant Episcopal Church.

CARL TUCKER, composer and pianist, who wrote the musical scores for a number of French films, died April 28 in New York City. In addition to his film and musical comedy works he wrote several symphonies.

EMILIO DE GOGORZA, widely-known baritone and from 1926 to 1940, head of the vocal department of the Curtis Institute of Music in Philadelphia, died May 11, in New York City, at the age of seventy-six. Mr. de Gogorza was born in Brooklyn and studied in France and England. He made recital tours throughout the country with Marcella Sembrich, and later became the first artistic director of the Victor Talking Machine Company. Among his pupils were Conrad Thibault, John Brownlee, and Margaret Speaks.



SIGMUND ROMBERG

THE FIFTH ANNUAL Philadelphia Music Festival staged by the Philadelphia Inquirer Charities, Inc., was held at the Municipal Stadium on the evening of June 10, with thousands again crowding the huge stands to witness the array of thrill-packed events on the lengthy program. Massed school choruses, Waring's Pennsylvanians, American Legion drum and bugle corps, Alec Templeton, Sigmund Romberg, the "Dancing Band" of the Phoenixville High School, the "Marching Band Beams"—all these top-notch attractions and others provided an evening of entertainment that, as formerly, drew an immense throng to the stadium.

COMPETITIONS

THE SOCIETY for the Publication of American Music, Inc., announces its 1950 competition, open for American citizens, native or naturalized, for chamber music works in the larger forms for viola and piano, or for any one woodwind or brass instrument and piano. The winning works will be published by the organization, and the composer will receive a royalty contract of twenty-five per cent of the list price for sold copies. Entries must be mailed between September 20 and November 1, 1949; and all details may be secured from Dr. Philip James, New York University, 100 Washington Square East, New York 3, N. Y.

AN AWARD of one hundred dollars plus royalty is offered by J. Fischer and Bro., under the auspices of the American Guild of Organists, for the best organ composition submitted by any musician residing in the United States or Canada. The piece should not exceed five or six minutes in length. The closing date is January 1, 1950, and all details may be secured by writing to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

THE FRIENDS OF HARVEY GAUL, INC., announce the 1949 composition contest, the first award for which will be four hundred dollars and a guarantee of publication. The contest is for a choral composition based on an American theme. The closing date is December 1949; and all details may be secured by writing to The Friends of Harvey Gaul, Inc., 315 Shady Avenue, Pittsburgh 2, Pennsylvania.

THE CHICAGO SINGING TEACHERS' GUILD announces the thirteenth annual prize song competition for the

(Continued on Page 451)

MUSIC STUDY IN THE OPEN

ETUDE the music magazine presents on the cover for July a symbol of one of the most progressive movements in the history of music education—organized summer music study at camps and schools. The young lady seated at the harp, Ellen Powell, now Mrs. Dick Jerome of Minneapolis, was a student at the camp at Interlochen, Michigan, one of the famous music camps which pioneered the movement that has spread throughout the world of culture. We trust that our readers will save this issue, with its fine leading article by Dr. William Revelli and its leading editorial, as a source of reference for research.

Highlights

• in the

August Etude

"Always something for everybody" used to be the motto of the founder of ETUDE in selecting material for our pages. We have sincerely and earnestly tried to carry out this policy. The August ETUDE will be replete with a variety of interesting features, such as

DENMARK'S ROYAL CONDUCTOR

Very few people know that King Frederik IX of Denmark is not only a brilliant and forceful ruler but an able and talented musician who frequently conducts symphony orchestras. This unusual article tells this exceptional story for the first time.

FIDDLING WHILE THE SUN BURNS

Dr. W. Schweisheimer, who has combined his training as a medical specialist with his acquaintance with music, writes a timely article giving useful hints to students and teachers for music study when the thermometer soars above eighty degrees Fahrenheit.

MUSIC'S UNIVERSAL APPEAL

Dr. Howard Hanson, Director of the Eastman School of Music, one of America's most distinguished composers, delivered a lecture at Harvard University which attracted unusually wide attention. ETUDE is fortunate in being able to reprint an extract from this most interesting paper.

EDUCATION FOR OPERA

Boris Goldovsky, artistic director of the New England Opera Theater, one of the ablest operatic producers, is responsible for the success of many newcomers in opera. How he goes about his work is vividly told in a very informative article.

IMAGINATION—THE KEY TO THE CHILD'S MUSICAL INTEREST

Mrs. Ada Richter, whose books and compositions are used by thousands of successful teachers, presents a very illuminating article upon her successful methods.

SOMETHING NEW

ORGANO

The amazing new piano-organ that attaches to any piano. Provides organ music—piano music—or organ and piano together. If you would like to play an organ-piano duet with yourself—

SEE THE BACK COVER

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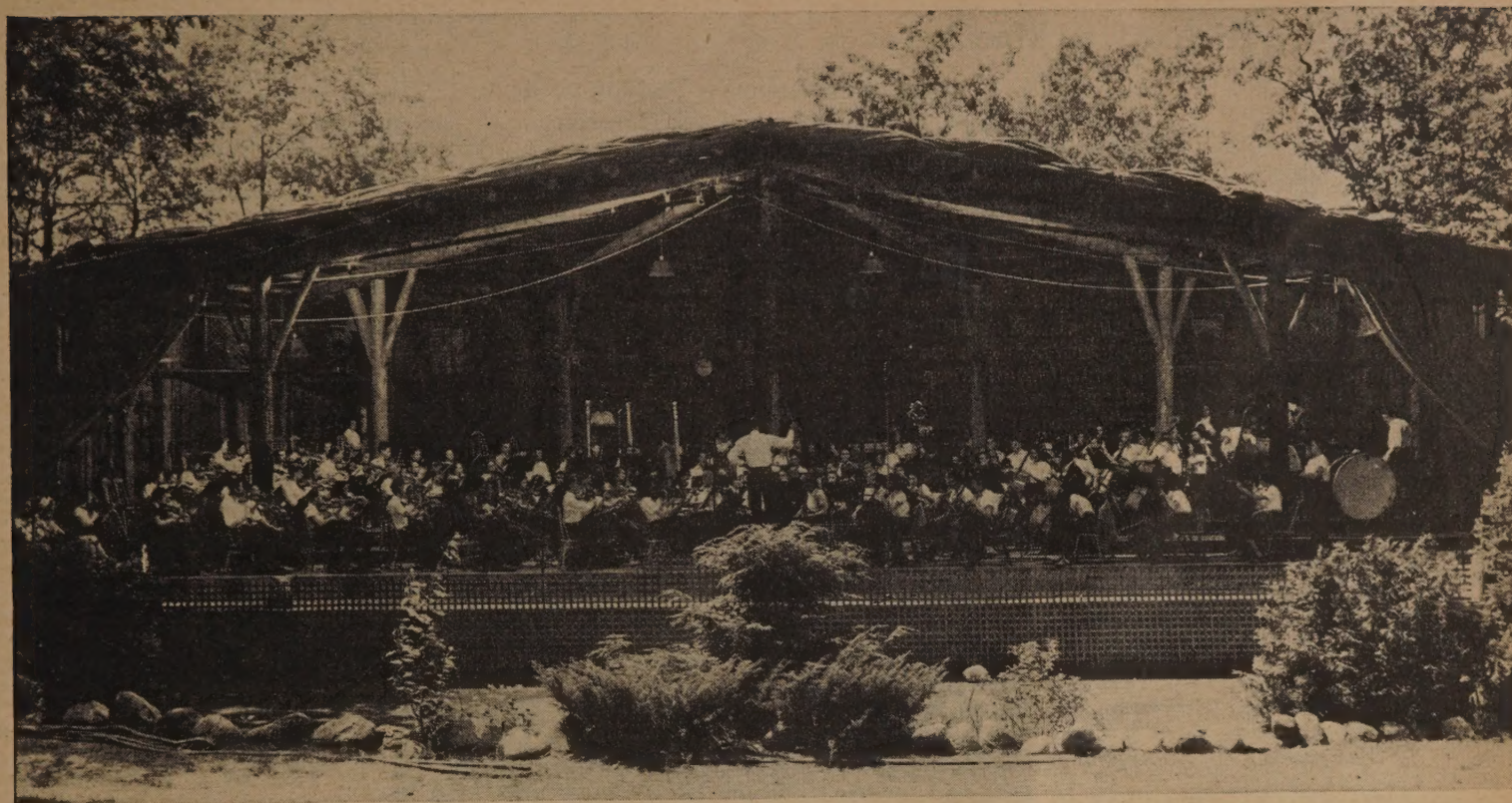
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Summer Music Study in the Open



OPEN-AIR SYMPHONY CONCERT AT THE NATIONAL MUSIC CAMP

SUMMER music camps and summer music schools are largely a product of the twentieth century. Toward the end of the last century there was a tendency to turn the old-fashioned "normal courses" into summer music schools. In ETUDE for May 1900 we find announcements of ten schools giving music courses. Today there are scores and scores of such summer terms given all over the country at schools and music camps. Summer music camps unquestionably stem from Bishop John H. Vincent's Chautauqua Lake Summer Camp for Study, founded in 1874. The musical activities of this magnificent enterprise are now a part of the educational history of our country. In the comprehensive courses given at the camp, music rose to first rank, and many of the finest of American musicians were included in the faculty. Most of the students, however, were young professional musicians who went to the camp for "refresher" courses with such masters as Albert Stoessel, Ernest Hutcheson, and Horatio Connell. Around 1913-1914, with the astonishing expansion of music study in the public schools, band and orchestra contests for students were inaugurated by Dr. Frank Beach at Emporia, Kansas. William Allen White used to say, "Things have a habit of starting in Kansas." Soon such contests were being held in all parts of the nation, and folks began to take up to the fact that in our high schools, bands and orchestras could be formed that had a definite revitalizing effect upon the life of "teen-agers" unequaled by any other school activity, including sports. Just as a powerful current of electricity turns the engine of a vast national railroad system, so the inspiring and stimulating power of music was like a constant stream of "tonal" electricity stimulating all American school life.

Once these bands and orchestras came into existence, in the course of a few years, there arose from the teen-agers themselves a demand for summer courses where youth could study music combined with open air surroundings which provided the finest kind of a vacation.

By 1930 one hundred and twenty-five school bands competed in the national school band and orchestra contests. Some were indifferent and some were very fine. Few of the men present at that time had any idea that school bands and orchestras would ever reach the high degree of excellence that we find today.

The leaders, however, were naturally very much excited over the process that had been made, particularly in the western states. Among the leaders was Dr. Joseph Edgar Maddy, an experienced music supervisor and a former member of the Minneapolis Symphony Orchestra. Here was

a valiant, courageous man of vision, with a fine personality combined with the characteristics of a "driving" but human business idealist. It became clear to him that the enthusiastic teen-age music students required continuous music study. A two months' vacation was not a beneficial let down, rather it was a hurtful shutdown. As Professor of Music Education at the University of Michigan, Dr. Maddy began to make plans for an adequate music camp. Securing property at Interlochen in northern Michigan, in 1928, with borrowed funds, he, with Mr. Thaddeus P. Giddings, established the National Music Camp, with an attendance of one hundred and fifteen students.

The following year the attendance went up more than one hundred per cent. Dr. Maddy's organizing ability astonished even his enthusiastic backers. The National High School Orchestra, started in 1926, made its headquarters at Interlochen in 1928. The orchestra soon attracted national and international attention. Many of the most famous conductors of the world made special trips to Interlochen to conduct this young and virile organization. The orchestra then went "on the air," and millions were soon hearing the broadcasts of the fine programs from the woods of northern Michigan.

The Musicians' Union objected to these broadcasts upon the thin contention that the orchestra was depriving professional musicians of a livelihood. Dr. Maddy found himself in the struggle of his lifetime, and was pretty badly attacked. He carried his fight to Congress and won.

Meanwhile summer music camps were begun in all parts of the United States, with the result that thousands of students in our country now are saved from the waste of valuable summer time which formerly had afflicted our educational system.

We have visited numerous summer music camps in various parts of the United States. Many have been delightfully situated and well managed; others have been unfortunate and have failed, owing to lack of proper discipline and careful direction. It is always difficult to administer discipline without needless restraint. Outdoor activities have been promoted, and we have never seen a happier group of young people working harmoniously together for an artistic aim. In many camps the directors have said that most of the students are so eager to study, practice and perform in groups that they often have to be restrained so that they will not overdo.

The Summer Music Study Plan is now a powerful movement. The idea

(Continued on Page 442)

How to Copyright Music

by Richard S. MacCarteney

Chief of the Reference Division of the
Copyright Office of the U. S. Government
Washington, D. C.

The following very practical article is reprinted from the Fiftieth Anniversary Issue of "The Sinfonian," organ of the national men's musical fraternity, Phi Mu Alpha, with flourishing chapters at most of the colleges and universities throughout the country where music is taught, and is herewith reprinted through the courtesy of "The Sinfonian" and the author.

Mr. MacCarteney is an alumnus of the University of Virginia, and at one time was a member of the Schola Cantorum of New York City. He has been with the Copyright Office for seventeen years and his statements are authentic. His article states the copyright law very clearly, distinctly, and authoritatively. The following observations indicate the primary steps in taking out a copyright:

1. If your composition is to be published by a reputable firm, you need have no further concern. The publisher will attend to getting the copyright, and if he desires, an international copyright.
2. Do not take the risk of sending the manuscript of your composition to publishers whom you do not know, or about whom you cannot secure reliable information.
3. Do not send your manuscript to any publisher who expects you to pay for having it printed. The so-called "song shark" publishers have mulcted naïve composers out of millions of dollars.
4. It is not the custom of the composer to obtain a copyright upon his own music in advance of submitting it to a reliable publisher, but should you wish to do this, write to the Copyright Office, Library of Congress, Washington 25, D. C., for an application form for a musical* composition. Fill out the form and return it with the fee of four dollars accompanied by a well prepared manuscript copy for deposit at the Library of Congress. —EDITOR'S NOTE.

SOONER or later, anyone entering seriously the field of music will run into the problem of copyright. The word, as its inverse implies, literally means the right to copy. It pertains to an intellectual product and is an exclusive right based on authorship. Under statutory law, only an author or those deriving their rights through him can lawfully claim it.

The unique quality of intellectual property, however, is that it may be taken from its creator, not merely by appropriation of the physical article itself, but by making copies of it. Tradition tells of one Saint Columba, the Apostle of Caledonia, who lived in the Sixth Century, A. D. Controversy arose between the blessed saint and his venerable abbot over a copy of the abbot's psalter that Columba made clandestinely and then refused to surrender. The King's judgment, handed down in the famed Halls

of Tara, against Columba, was given in language that has passed into a proverb in Ireland: "To every cow her calf." Here we have the first suggestion of the idea that the author might have the exclusive right to produce his literary work and to prevent others from so doing.

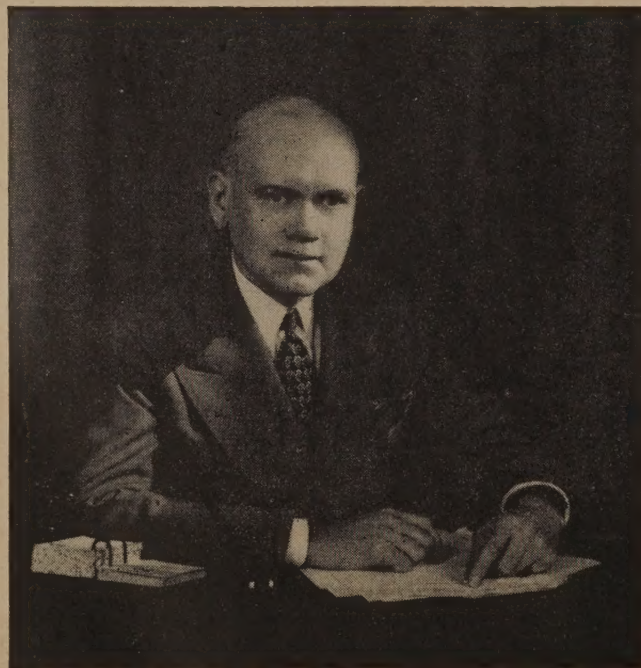


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RICHARD S. MACCARTENEY

Historically, beginning with the right of copying under the first copyright law, the so-called English Statute of Anne (1710), copyright has successively broadened to include rights of translation, dramatization, and finally, in comparatively recent times, rights of performance, presentation, arrangement, and exhibition.

The United States Statute specifies, among other subjects of copyright, "Musical Compositions." The Act, though, does not define a musical composition. The late Justice Holmes, in a famous Supreme Court Case (White-Smith Music Pub. Co. v. Apollo Co. 209 U.S. 1), rendered the following:

"A musical composition is a rational collocation of sounds apart from concepts, reduced to a tangible expression from which the collocation can be reproduced either with or without continuous human intervention."

The implication in this somewhat etymological gilding of the lily is that there must be something more than a mere "casual assemblage" of musical symbols in order to give rise to copyright. The courts have adopted a narrower view in allowing protection to music than they have to books. They have construed the term "book" as covering almost anything expressed in words, while at times they have refused to cover with the mantle of copyright just anything expressed in musical notation.

Under the rules of the Copyright Office, material that may be registered as musical compositions in-

cludes—original instrumental and vocal compositions of all kinds, the latter with both words and music copyrighted as a unit; arrangements of works in which the contribution of the arranger is of sufficient importance to constitute a new "writing," the statute's criterion for copyright. Compilations or collections of music may also be copyrighted to protect the selective skill and degree of original authorship involved. Works of musical instruction fall in Class E (music) or Class A (books), depending upon the relative proportion of music to text. Operas, musical comedies, and similar works are copyrightable as dramatico-musical compositions in Class D.

Copyright in a musical composition carries with it the exclusive general right to print, reprint, publish, copy, and vend the copyrighted work and the particular right to arrange or adapt it; to perform it publicly for profit, and to make any setting of it or of the melody of it in any system of notation or any form of record in which the thought of an author may be recorded, and from which it may be read or reproduced.

A composer, or his publisher by agreement, secures copyright for his work by having it published with the required notice of copyright. The copyright notice for a musical composition must consist of the word "Copyright" or the abbreviation "Copr." accompanied by the year date of publication and the name of the claimant, thus: "Copyright 1949 by John Doe." For musical compositions, the notice must be placed either upon the title page or the first page of music. Both the form and the position of the notice are mandatory by law and none other will suffice. More copyrights have been lost irretrievably by first publication without notice of copyright, or with a faulty notice, than for any other reason.

Promptly after publication with notice, two copies of the best edition of the work should be sent to the Copyright Office, Library of Congress, Washington 25, D. C., together with an application on Form "E" and the registration fee, which is four dollars. A musical composition may also be copyrighted before it has been published, by depositing one complete copy of the work, an application, and a four dollar registration fee. However, under the express provisions of the law, copyright secured for a work in such form does not exempt the copyright proprietor from the deposit of copies where the work is later reproduced in copies for sale, i. e., published. He must then make a second registration.

As Richard DeWolf once wrote*: "It is probably more difficult to detect musical plagiarism than literary plagiarism. The plea of 'unconscious memory' so often invoked to excuse or explain an apparent reproduction of a passage of music, is perhaps not so disingenuous as it may seem, for musical memory seems to work at a deeper instinctive level than the memory of words."

The copyright statute nowhere defines infringement and the courts have been reluctant to do so, except under the limitations of the particular facts of the case they were deciding. Generally speaking, the unauthorized reproduction of any substantial part of a copyrighted work would be infringement.

The question of "How much can you quote without violation?" likewise can only be answered indefinitely. Under the so-called doctrine of "fair use," one is at liberty to quote to a limited extent from a copyrighted work for the purpose of illustration, criticism, or review. No hard and fast line of demarcation can be laid down between fair and unfair use, however, for the reason that each case must be decided upon its own particular circumstances. For example, music text books by their very nature and purpose may carry an implied authorization to copy portions on the blackboard or otherwise, for the purpose of class instruction. On the other hand, in the case of musical compositions, it is (Continued on Page 410)

*The same form is used for both published & unpublished compositions.

*In "Notes": Vol. 1, No. 1, December 1943. Copyright 1943 Music Library Ass'n. (Used with permission).

Georges Enesco, distinguished Roumanian violinist and composer, was born in Moldavia, in 1881. He first won recognition as a child prodigy, beginning his studies at the age of four and entering the Vienna Conservatory at seven. Four years later, he was graduated with the Conservatory's highest award, the Gesellschafts-medal. At thirteen, he went to the Paris Conservatoire, where he worked under Massenet, Gabriel Fauré, and Gédalge, and where, in 1899, he won First Prize for violin. When he was sixteen, his *Poëma româna* was publicly performed by Colonne. Mr. Enesco's eminent career is notable for its versatility (he is accomplished as pianist, conductor, and teacher), as well as for the searching truth of his musicianship. Although many recognized artists have studied or coached with Enesco, his most famous pupil, perhaps, is Yehudi Menuhin.

—EDITOR'S NOTE.

THE building of musicianship is not to be confused with taking music lessons or with studying books on music. It partakes of those elements, of course, but reaches far beyond the scope of either. The goal of *musicianship* is that ultimate and complete penetration of the sum-total of musical meaning which alone can open the door upon vital, significant musical expression. This is true, whether one studies the original creation of composition, or for interpretation. The acquisition of genuine musicianship is the labor of a lifetime—there is no point at which the "course" may be considered complete!

More Than a Study of Notes

The first point in approaching musicianship is a far understanding that music, though symbolized by notes, is more than a study of notes. Music is an important and natural human expression. As a part of life, music, in some form or another, is probably as old as life. The music that has come down to us represents an unbroken continuity of people's thoughts and feelings through the ages. It is good to keep this in mind—partly as a means of evaluating the music of the past, and partly because, at some time in his progress, the student must come to regard himself as a part of this, ever-flowing life-force. This is a different matter from the mere learning of notes! Yet, the learning of notes is the first step. Musicianship begins with books and lessons—with the most thorough and alert mastery of *solfège*, scale and key relationships, theory, harmony, counterpoint, advanced counterpoint, polyphony, form structure, musical history—you have only to consult the course of study of a good conservatory to find the names of various subjects. The names of the subjects, however, are *not* the equivalent of musicianship! It is, of course, quite possible to learn a multitude of facts about music without becoming a musician. The test is in how one learns—how one applies himself to learning.

I had my first experience with this all-important part of study when I was still a boy. At eleven, I completed my work in Vienna. The Vienna Conservatory is an excellent school, and the completion of its course presupposed a knowledge of theory, harmony, counterpoint, and so on. I had done all my work, I had completed all my exercises in three and four-part fugues, and I thought I knew what I was about. Then I went to Paris and learned better! For one thing, I learned that I did not know quite so much as I had supposed. Exercises and analyses were put before me; and no matter how original the musical thought that went into them, no matter how promising the musical development, the presence of one wrong note invalidated the whole piece of work! Each exercise had to be perfect or it did not count. Young as I was, I quickly felt this challenge, and urged myself to meet it. I began really to learn counterpoint under the discipline of my Paris masters. Of them, the most impressive, perhaps, was the elegant Gédalge. He would bring him a difficult exercise in fugal writing, plain or with syncopation—one had labored and suffered over it. Gédalge would look it over

Building Musicianship

A Conference with

Georges Enesco

Internationally Renowned Composer and Violinist

by Rose Heylbut

calmly, with dispassionate justice, put his pen down on one single note, and say, "Ah—this is wrong!" Now, the facts of musical law are the same in Vienna, in Paris—all the world over. What helped me so that, to this day, I have never forgotten it, was the tireless, searching, painstaking discipline of working for perfection.

When a student comes to me, today, and gives his background in terms of *what* he has studied, I am, of course, only too pleased to hear about the various things he knows—but I am better pleased if, out of such study, he can demonstrate the discipline of being able to *learn*.

Technique Not Art

But let us proceed a step further, and suppose that a student has truly learned the techniques of musical science. He is still not a musician! No more than one who has perfectly mastered grammar, spelling, and punctuation, could properly be called a writer. While an artist cannot function without technique, technique alone is not art!

The most helpful application of purely technical knowledge lies in constant, never-ending study of the classic literature. Here it is that technique comes to life as musical utterance. Here it is that the study of music begins to broaden out into an equal study of human thought, its essence, its progress. You wish, let us say, to clarify the technique of the fugue. Very well—to do this, you go to Bach. But to know Bach,

you cannot possibly content yourself with a half-dozen of his works. To *know* Bach, you must familiarize yourself with his concertos, his cantatas, his organ works, his compositions for the clavichord—you must get to know not merely notes, but the spirit which animates all that Bach wrote. A violinist should know the keyboard works, and a pianist should know the works for stringed instruments. To understand all this, in turn, you must know Bach's times, his land, the conditions under which he worked—the state of music in those days, the organization of the orchestra, the significance of tempi and dynamics.

The same holds true for the study of musical forms. A sound approach to Mozart's sonatas presupposes a knowledge of Mozart—his life, his times, his operas, his use of melody—of every single thing, great or small, that went into the development of the person who produced the sonatas.

Another valuable lesson may be gained by a thorough study of the classics. It is a fact that while the form of music changes, its purpose does not. The purpose of music, as we have seen, is to express instinctive human needs. Also, to express them so that they will reach out to satisfy the instinctive human needs of those who listen. In other words, music must be pleasing to the ear, the mind, and the heart. All the music that has lived through the ages (and so has become great) is thus pleasing. That, precisely, is why it has lived! Bach and Mozart are "classics," not because of any special struc- (Continued on Page 410)



GEORGES ENESCO WITH THE EMINENT VIOLINIST AND EDUCATOR, DAVID MANNES



AMPHITHEATRE AUDIENCE, 1948, AT CONCERT OF THE CHAUTAUQUA SYMPHONY ORCHESTRA

THE SUMMER SYMPHONY

by Dr. William D. Revelli

SUMMER vacations in America are rapidly acquiring new vistas. It is no small wonder, nor mere accident, that summer music festivals and symphonies have teamed up with Mother Nature at her colorful best and thus are serving to enrich the lives of millions of summer vacationists everywhere. Among the most noted summer festivals and symphonies is the internationally famous Berkshire Festival located at Tanglewood, Massachusetts.

A Brief History

The first festivals at Tanglewood were given by an orchestra of sixty-five selected performers from the New York Philharmonic Orchestra, conducted by Henry K. Hadley. These were in 1934 and 1935. In 1936, when Mr. Hadley was forced to resign owing to ill health, a permanent orchestra of high distinction was sought. The Berkshire trustees thereupon secured the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

In the winter of 1936, the estate of "Tanglewood" was presented to the Boston Symphony Orchestra by Mrs. Gorham Brooks (now Mrs. Andrew Hepburn) and her aunt, Miss Mary Aspinwall Tappan. The scope of the Festival was increased from one week to two, and six concerts were given. The Shell was improved and set up at Tanglewood, close to the present site of the Theatre-Concert Hall, and a tent was again used. At the first concert of the second week, Thursday, August 12, an all-Wagner program was announced, which was to be broadcast. A heavy downpour of rain compelled the Orchestra to stop several times, and drenched a considerable part of the audience. Steps were immediately taken by the Festival Committee following this season for subscriptions to make possible a permanent auditorium. Eighty thousand dollars were raised, and the present Shed was erected and in readiness in time for the Festival of 1938. Eliel Saarinen, Finnish architect, drew up the original plans for the Shed. Professor Richard D. Fay of the Massachusetts Institute of Technology devised the acoustics with remarkable results. The capacity was a little over six thousand.

The grounds of "Tanglewood" consist of two hundred and ten acres extending from West Street in Lenox to the shores of Lake Mahkeenac in Stockbridge. It was laid out in 1849 by William Aspinwall

Tappan, a Boston banker and merchant, who bought several farms for the purpose. Nathaniel Hawthorne lived at Tanglewood in the years 1851-1853, staying in a little red cottage on the edge of what is now Hawthorne Street, which runs through the center of the estate. The cottage was burned down June 22, 1890. It was here that Hawthorne planned "Tanglewood Tales," wrote "The Wonder Book," and assembled the material for "The House of the Seven Gables."

Tanglewood has expanses of lawn and meadow which set off to advantage its many magnificent trees—elms, pines, and birches. It is related that a tribe of Mohican Indians once settled upon the shores of the lake under their chief, Konkspot. Indian arrowheads have been found there.

The Shed was inaugurated on August 4, 1938, when the first of six concerts was given. The program consisted of Bach's Chorale *Ein Feste Burg* and Beethoven's Ninth Symphony. The test of actual concerts showed that the acoustics of the Shed were ideal with a full audience, the slightest *pianissimo* carrying distinctly to the farthest seat. The resonance did not lose on account of the surrounding colonnades being open; in fact, the music could be clearly heard for a considerable distance upon the lawn which stretches at the back of the Shed. The attendance reached 38,000.

In 1939, again six concerts were given through a period of two weeks, with an increased attendance. Under its first ordeal of rain the soundproof construction of the roof was demonstrated.

In 1940, the season was increased to nine concerts in three weeks with an increase in the attendance, which reached 70,000. In this year Dr. Koussevitzky realized a plan which he had had in his mind from the time the Orchestra was first engaged for the Berkshires—the establishment of a center of the arts which should be principally a school of music.

In 1941, again, there were nine concerts through three weeks. The reserved seats were completely sold for every concert and the number who bought admissions and sat on the lawn to enjoy the music increased through the course of the Festival until at the last

concert there was a record attendance of nearly 13,000. The total attendance was about 95,000.

The Berkshire Music Center held its second term of six weeks, July 7 to August 17. The enrollment was three hundred and forty. The various departments were retained with some reorganization, and a department of chamber music was added under the supervision of Gregor Piatigorsky.

A Theatre-Concert Hall, adaptable for both operatic and concert performances and seating twelve hundred, and a smaller Chamber Music Shed and full five hundred, likewise five small studios, were built for the use of the School in this season. The two auditoriums were designed by Eliel Saarinen.

In 1942, war-time conditions dictated the abandonment of the Festival.

In October of 1945, the Berkshire Music Festival Committee, Miss Gertrude Robinson Smith, Chairman, generously presented the Music Shed and full control of future festivals at Tanglewood to the Boston Symphony Orchestra.

In 1946, the Berkshire Music Festival, on its full pre-war scale (the seventh season of Boston Symphony Orchestra participation), was resumed under the conductorship of Serge Koussevitzky, with nine concerts as before. Maintaining the idea of chamber orchestra concerts established by him in the preceding two summers, Dr. Koussevitzky presented two Bach-Mozart festival programs in July, before the Festival weeks.

The 1949 Festival will climax the twenty-fifth season of Serge Koussevitzky as the conductor of the Boston Symphony Orchestra.

Nine concerts will be given in the Music Shed, through three week-ends, on Thursday evenings, Saturday evenings, and Sunday afternoons (Series A on July 28, 30, and 31; Series B, August 4, 6, and 7; Series C, August 11, 13, and 14). The guest conductors of the Festival will be Leonard Bernstein and Eleazar de Carvalho. On July 16-17 and July 23-24 there will be concerts by a smaller orchestra.

Chautauqua

Another noted festival of summer concerts and operas is the series presented at Chautauqua, New York, where music lovers, sport enthusiasts, and students, or those who seek a change and rest in a

Music Festivals and Concerts Enrich Our Vacation Season

endly, creative environment, find an enticing and rewarding experience.

Chautauqua's great Amphitheatre with a seating capacity of 6,500 persons is a gracious building, acoustically perfect. It is a natural bowl which serves for musical events, lectures, worship services, and special events.

Great Music at Chautauqua

The Chautauqua Symphony Orchestra, which presents twenty-four concerts each season in Chautauqua's Amphitheater to audiences averaging more than 100 persons, is the keystone of the Institution's musical programs. During one week-end an opera may be heard on Friday evening, the Student Symphony Orchestra Saturday morning, the Chautauqua Symphony Orchestra with a noted soloist on Saturday evening and again Sunday afternoon, an important choral event Sunday evening, the Mischakoff String Quartet on Monday afternoon, and a repeat performance of the opera Monday evening. In addition, there will be demonstrations and recitals by faculty and students of the School of Music.

The Chautauqua Symphony Orchestra is under the musical direction of and conducted by Franco Autori. It has in its ensemble some of the finest orchestral players from the leading orchestras in the United States. Mischa Mischakoff, NBC Symphony Orchestra concert master, is concert master for the Chautauqua Orchestra. First-chair men in all sections occupy similar positions in other important orchestras. Except for the opening concert, a soloist is presented at each concert. The aggregate attendance at the concerts of the Chautauqua Symphony Orchestra during the 1948 season totalled approximately 150,000. Heard in the orchestra are distinguished vocalists and instrumental artists. In recent seasons these have included Metropolitan members such as Lawrence Tib-

OPERA DEPARTMENT, BERKSHIRE MUSIC CENTER

bett, Josephine Antoine, Suzanne Fisher, as well as outstanding concert singers and radio artists.

The Musical organization longest established at Chautauqua is the Choir. The Choir sings at the worship services each Sunday morning and provides an outstanding Sacred Song Service each Sunday evening of the season. Programs are presented with the Chautauqua Symphony Orchestra and the Student Symphony. Soloists of outstanding merit appear at each choral event. The Choir is occasionally joined by the Columbus Boychoir and the Chautauqua Youth and Children's Choirs and by visiting choral groups from the area.

Dr. George Williams Volkell, one of New York City's leading organists, presents a series of organ recitals each summer at Chautauqua, directs the spe-

cial music for the Chaplain's Hour, and provides the accompaniment for the Choir.

The development of the Chautauqua Student Symphony Orchestra in recent years, under the direction of Edward Murphy, has added still another important musical organization which has won immense favor. Many of the young artists study in Chautauqua's School of Music, attend rehearsals of the Chautauqua Symphony Orchestra, and participate actively in the program of Chautauqua.

Preceding and following the orchestral season a series of recitals is presented in the Amphitheater by noted pianists, singers and violinists. Artists and audiences at Chautauqua enjoy a unique relationship. Nowhere is a talented artist received with greater warmth and appreciation.

Resident at Chautauqua for six weeks each summer in special quarters provided by Chautauqua Institution, the famous Columbus Boychoir has come to occupy a major rôle in Chautauqua's musical activity.

Operas at Chautauqua are all presented in English under the able direction of Alfredo Valenti, and with many of the nation's most promising young singers in leading rôles. Each year a number of young Metropolitan Opera artists sing in Chautauqua's operas, and each year young artists who have gained experience at Chautauqua go into the leading opera companies of the country. A standard repertoire of light and grand opera is presented, and in recent years this has been sung always to sold-out houses at Norton Memorial Hall.

The Red Rocks Music Festival

Music by famous artists, concerts by the Denver Symphony Orchestra, in a natural setting of incomparably thrilling scenic grandeur—an outdoor theater, which in sheer dramatic structure is unrivaled in the world—such is the musical fare presented for vacationing visitors to Colorado.

Locale of the Red Rocks Music Festival is the weirdly beautiful Red Rocks Theater, cushioned against the Denver foothills, and affording an excellent panorama view of the city and great plains to the east. The Theater is set among fantastically shaped, intensely red sandstone monoliths which give the location uncanny acoustic properties. A whisper carries to the very top of the huge Theater which accommodates 9000 persons. Immediately evident is the natural amplification of sound produced by the shape of the giant cliffs which enhance the tonal quality of any instrument, and which led the famous violinist, Mischa Elman, to exclaim: "It sounds better than it is!"

(Continued on Page 410)



NATIONAL SYMPHONY ORCHESTRA'S WATERGATE CONCERTS

The Pianist's Page

by Guy Maier, Mus. Doc.
Noted Pianist and
Music Educator

Franz Schubert

IF almost any pianist were asked to write a list of compositions by Franz Schubert which he has played in public or actually studied, I'll wager the list would be disappointingly short. A Moment Musical or two, an Impromptu, perhaps a Liszt arrangement of one of the songs, and possibly (but not at all certainly) a movement or two from one of the sonatas . . . Quite revealing and depressing, isn't it?

Furthermore, he would confess that his teachers did not stir up any enthusiasm for these few Schubert pieces, and that later during his professional career he did not take the trouble to study or even to examine the ten Sonatas, the two great Fantasias, the lesser known Impromptus and Moments Musicaux, and of course he didn't even look at the hundreds of delightful waltzes, ländler, and German dances, he never thought of playing over those volumes of wonderful four-hand duets and other miscellaneous piano pieces.

It is only too evident that teachers and pianists have not taken the trouble to understand Schubert's glorious piano music. Artur Schnabel, probably the greatest Schubert interpreter of all time, aptly calls the Schubert sonatas "a supply of happiness." I would go farther and include Schubert's entire treasure house of piano compositions in this category. But to extract the happiness from this ample supply requires intense concentration, years of study, and intelligent approach to the composer's structural and textual style . . . Yes, truly to understand Schubert takes pains!

Why then, haven't pianists taken the necessary care to bring Schubert's works to adequate fruition? First, I think it is because of the cheap, sentimental "operetta" fiction which has always surrounded Schubert's life . . . Franz, the gay, insouciant young blade, penning his songs on the backs of cafe menus while he and his convivial cronies whoop it up in the Viennese tradition of wine, woman and song; therefore his music is inconsequential and obvious froth—Viennese whipped cream—not to be taken seriously. Generation-long dissemination of such silly nonsense has harmed our estimate of Schubert's piano creations. His brief life, on the contrary, was lived in an unrelieved atmosphere of tragedy, with despair, illness, hunger and disappointment forever stalking his steps.

Yet, strangely enough, his life completely lacked any shattering or significant external events. Even his love affairs scarcely rippled its surface. One year was like another from his poverty-stricken childhood to his poverty-hounded death thirty-one years later. Only the simple, sometimes questionable, pleasures of his bohemian life relieved the gnawing hunger, torturing physical pain, and bitter failures. For years he suffered from a virulent malady which took its spiritual toll as well as its physical wasting. He was forever faced by the haunting spectre of this disease, even during the brief periods when he was not actively tormented by it. His only surcease was the fountain of his inspiration which apparently never ceased to flow, day or night . . . If you will re-examine Schubert's "Doppelgänger" song you will begin to understand his life-long siege of terror.

No one has been able to write an absorbing large-scale life of Schubert because there is so little to write about. A biographer must have something to sink his teeth into! He cannot fill a book with such imponderables as unmentionable disease, chronic hunger, and the interminable defraudations of publishers. Nothing

is left for him but to concoct those gagging sundaes of romance and those fulsome gildings of imagined love affairs which have done inestimable harm to Schubert.

Probably the best estimate of the composer is to be found in the "Schubert Reader," a hefty volume of one thousand pages compiled by Deutsch from original letters and documents from many sources. Excellently translated by Eric Blom, and copiously illustrated, it is invaluable for the study of Schubert and his times—but makes dull sustained reading. James Francis Cooke's brief biographical pamphlet, "Franz Schubert," presents the facts of his life and the circumstances of some of his compositions entertainingly and without sentimentality. I recommend it warmly to all students, along with Dr. Cooke's little biographies of twenty-five other composers.

Schubert's Neglect

I am sure, too, that another reason for Schubert's neglect is not the one glibly offered—that his larger compositions are so meandering and uncoordinated technically and formally that they cannot be played "effectively" in public. That, I am sure, is just an alibi invented by the lazy pianists who will not take the trouble to study the great Schubert works. They excuse themselves and their superficial approach with the glib answer that they can afford to play only pieces which have sure-fire audience appeal.

Yet, even with such a low ideal they are unwise. Artur Schnabel gives the lie to that worn-out contention. For fifty years he has played Schubert everywhere. His audiences drink in the immortal melodies, hang breathlessly onto every note, and beg for more of those "diffuse" sonatas. It is gratifying to observe that a few other pianists (alas! too few) are beginning to risk an occasional Schubert Sonata, and are surprised by the warmth of the public's reception.

And what about that common accusation of excessive length? That, too, is a fiction. If a Schubert sonata is spun out five minutes longer than some musicians think necessary, the audiences don't seem to mind a bit; in fact they are oblivious to it. And why? Because the interpreter is recreating Schubert faithfully. That's all that is necessary.

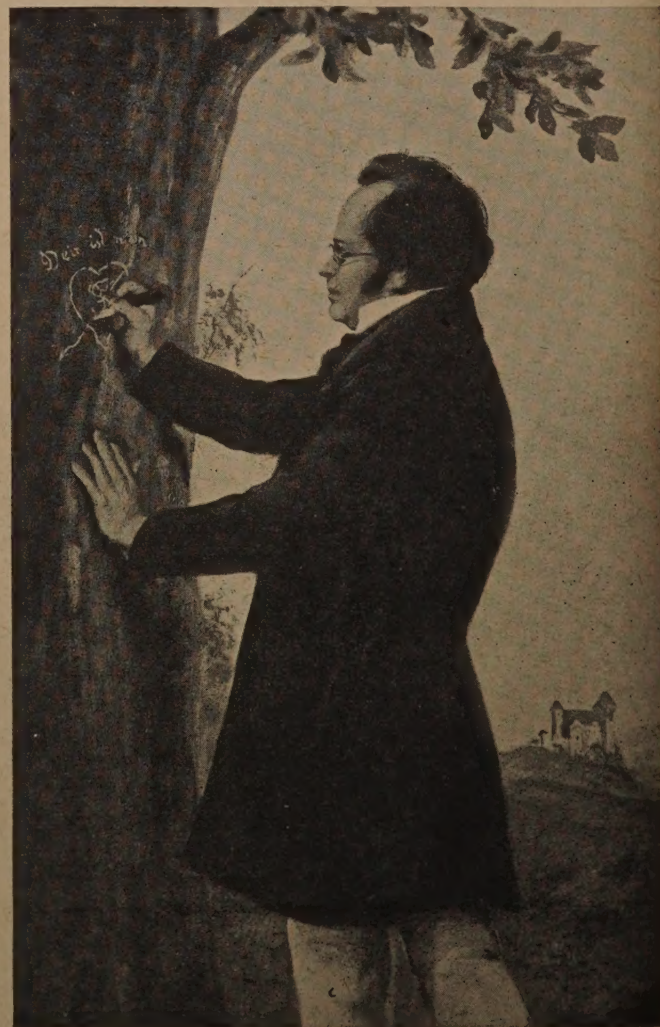
Then, you ask, if Schnabel and a few others can play the Schubert sonatas "effectively," why can't most of the present day performers enter into the spirit of these pieces? Simply because, being essentially percussivists they cannot understand this supreme master of the melodic shape, fluid line, and bewitching curve. They do not know how to treat with such unaccustomed matter. Schubert's rich, round, three dimensional patterns, effortlessly revolving and dissolving, his soft contours and subtle rhythms are destroyed by percussive and dynamic accentuation—which is the only approach these hammerers know. Such treatment may be effective at times with Beethoven or Bach but not with Schubert. Strains and stresses immediately obliterate the heavenly radiance of the Schubertian phrase. Until these players "become as little children" and re-educate their physical and spiritual approach to piano playing and music making they will miss the Schubertian thrill. Until they learn how to produce plain, heart-warming melody, his long curving phrases will elude them. I always recommend a good stiff course of Schubert—especially the sonatas—as one of the best ways to develop or improve a pianist's lyric style.

Musical children should be "brought up" on Schubert, for he is preëminently the com-

poser for youth. With him, as with no other, they can romp through smiling valleys, trip along brisk hill tops, and rest in green-bowered glades by laughing brooks. Let the youngsters enjoy their Schubert right from the early intermediate grade when they play the short waltzes and ländler (the more the merrier!) now available in many different "sets"; and they will want to dip into the delightful "Schubert Album for the Pianoforte" (Presser edition) which offers an almost perfect introduction to Schubert. Many simple, unadorned arrangements of Schubert's serious songs should also be studied like the two examples on the music page of this month's ETUDE, or several in the Presser Schubert volume. . . . See also the *Star* and *Ave Maria*—(both arranged by Maier).

After the dances, the two Moments Musicaux in A-flat, Opus 94, Nos. 6 and 2 and the Impromptu, Opus 142, No. 2 in A-flat, and the Minuet in B Minor (from the Fantasia Op. 78)—all of these are in the Presser volume. From here on the sky's the limit! Try some of the longer harder Impromptus from both Opus 90 and 142 and then isolated movements from the sonatas . . . And don't forget the shorter piano duets for fun. The familiar *Marche Militaire* and the other stirring marches make admirable recital pieces played in the original one piano, four hand version, or performed on two pianos. The two volumes of song arrangements by Liszt are also invaluable and should not be neglected . . . Finally, several entire sonatas should be studied such as Opus 120 in A Major and Opus 42 in A Minor. The longer and more profound sonatas like Opus 53 (D Major) and the two posthumous ones in B-flat and A Major should be the last to be tackled.

The *Let Me Dream* song, (See Music Section) a "Moment Musical" in miniature, is an example of Schubert's familiar thick, rich (Continued on Page 441)



SCHUBERT IN THE ENVIRONS OF VIENNA

The great Austrian composer wrote many of his famous works while walking in the hills surrounding the Austrian capital.

AFTER the first performance of "La Mer," Debussy asked Erik Satie which movement he liked best. "The first, *From Dawn to Noon*," replied Satie, "particularly the place about quarter eleven."

The "Musical Record" of February 1, 1899, has this description of the famous composer of "The School of Velocity": "Carl Czerny was a man of wicked, malicious mind, who could not endure little children, and therefore constantly wrote exercises for them."

Hans von Bülow had a large picture of a ballerina in his office in an opera theater. "You must be great admirer of her dancing," remarked a friend who came to see von Bülow. "Quite so," replied von Bülow, "She is the only member of the company who does not sing out of tune."

The world première of Tchaikovsky's famous B-flat concerto took place in Boston on October 25, 1875. Hans von Bülow played the piano part and B. J. Lang conducted. One rubs his eyes in amazement reading the reviews of the performance. Dwight's "Journal of Music" commented as follows: "This extremely difficult, strange, wild, ultra-modern Russian concerto is the composition of a young professor at the Conservatory of Moscow, a pupil of Rubinstein (indeed the work contained not a few suggestions from the master). We had the wild Cossack fire and petus without stint, extremely brilliant and exciting, but could we ever learn to love such music?" The "Daily Evening Traveller" wrote: "The first of the movements, and the same remark would apply in a more general manner to the entire work, leaves a general impression of vagueness in the listener's mind. The Andantino, though lacking in color, is bizarre, and suggests at times Chopin, though wanting that composer's depth, even in simplicity. On the whole the concerto is hardly destined we think to become classical, and requires fully Dr. von Bülow to insure an enthusiastic reception." The "Boston Evening Journal" contributed this estimate: "Tchaikovsky is unmistakably a disciple of the 'new school,' and his work is strongly tinged with the wildness and quaintness of the music of the North. Taken as a whole, the concerto appeared interesting chiefly as a novelty. It would not soon supplant the massive productions of Beethoven, or even the fiery compositions of Liszt, Raff, and Rubinstein."



From a wood engraving by an unknown artist, circa 1880.

HANS VON BÜLOW CONDUCTING A CONCERT

Von Bülow, despite his fame as a piano virtuoso, was equally noted as the conductor of the great Meiningen Orchestra.

Etude Musical Miscellany

by Nicolas Slonimsky

The "Musikalischer Almanach" by Johann Friedrich Reichardt, published in Berlin in 1796, contains an anecdote about Bach that seems authentic. Bach entered at a party in his honor at the moment when one of the guests was improvising at the harpsichord. He was in the middle of his improvisation when he noticed Bach, and rose to greet the master, leaving off on a dissonance. Bach was so perturbed by the unresolved chord that he rushed to the harpsichord and quickly resolved the discord into a proper harmony. Only then did he approach his host, bow to him, and meet the other guests. The same little book tells an amusing story about the composer Abel. At a London performance of one of his overtures, Abel was displeased with the tempi. His companion asked him the name of the conductor. "Cain," replied Abel. "Cain?" repeated the other incredulously. "Of course, Cain. Didn't you hear him murder my music?" replied Abel.

For two generations, the whole world sang the popular aria *Then I go to Maxim's* from Lehár's "Merry Widow," and the little Paris restaurant on the Rue de la Paix became a center of tourist attraction. Thereby hangs a tale. When Lehár was in Paris, he went to have a meal at Maxim's, and to his horror discovered that his wallet was gone—lost or stolen. The waiter looked at him quizzically, while Lehár searched his pockets for money. Then the proprietor came in, and inquired what was the trouble. Lehár

explained that he was a musician on a visit, and that he had lost his wallet. Would the owner trust him with the money? The proprietor of Maxim's was a music lover, and he told Lehár to consider the meal as complimentary. Lehár in his turn promised to write an aria in which Maxim's restaurant would be mentioned. He kept his promise. The publicity value of Lehár's song was well worth the free meal.

In the 1870's Wagner conducted at the Vienna Opera. His contract called for a fee of twenty thousand florins and hotel expenses. Wagner took along his little son Siegfried, who was just beginning to learn to read and write. One day he was left alone in the hotel room for a few minutes, and when Wagner returned, he found Siegfried busily engaged in tracing his name on the blue satin coverings of the furniture with a finger dipped in ink. The damage, estimated at eight hundred florins, was duly added to the hotel bill, and charged to the Vienna Opera. It was paid by the management of the opera, without objection.

The conductor Michael Costa, who was also a composer of sorts, sent to Rossini from London one of his orchestral scores and some Stilton cheese. Rossini's succinct comment was: "The cheese was wonderful."

In his children's opera, "L'Enfant et les Sortilèges," Ravel has a duo for a tomat and a she-cat. The cats meow *glissando*, and the manner of voice production is marked *nasal*. This was not the first cat piece. Antony Philip Heinrich, the Bohemian-American composer (1781-1861) published a piece in 1830 with this title: "The Four-Pawed Kitten Dance, a Mew-sical jest, Purr-formed with E-claw at the Cat-eaton Street assemblies, by Miss Catherine Grimalkin with a feline purr-oration, dedicated to all Mew-sical Cat-alogues." And then there was of course, Scarlatti's *Cat Fugue*.

We are all familiar with pictures of Beethoven walking in the fields absorbed in his thoughts, his hair unkempt, his hat in his hands. This impression is confirmed by the German painter, von Klover, who wrote in "The Musical World" of London, in the issue of July 16, 1864: "In my walks about Mödling, I met Beethoven more than once, and it was very interesting to note how at (Continued on Page 441)



NICOLAS SLONIMSKY AND HIS FAMILY

The author with his wife, Dorothy Adlow, and his daughter, Electra, who is attending the Colorado College Summer School.

Some Notes on Radio and Television

by Alfred Lindsay Morgan

RECENTLY we read a report that the really good music programs occupy less than five per cent of the air time. Gradually since the period just before the war, programs that concentrated on what is generally called "classical" music have been diminishing in number. On the other hand, light musical programs have increased. To the serious music lover this condition would be lamentable if it were not for the local stations throughout the country which broadcast recordings. In the larger cities there are symphony, chamber music, opera and various instrumental hours made up from recordings. People subscribe to the monthly bulletins put out by various local stations, giving them the record programs planned for the period. The best part of most of these planned recording broadcasts is the accent on music for music's sake. Seldom does one encounter programs of specific artists, thus throwing a spotlight on celebrities. It is our contention that these broadcast record concerts have been most influential in developing a wider music appreciation in this country. Lesser known works, modern scores, and the old faithfuls rub elbows more often than not. The managers of a number of stations featuring record concerts tell us the public response is most gratifying and interesting. A great many requests are received for repetition of both unusual and unfamiliar works.

Perhaps the reason for the reduction of the better music programs on the nation wide networks has to do with the results from listener tests that have been made by broadcasters. The silent or direct listener seems to be in the minority, while the indirect or otherwise occupied listener is in the majority. People who go to concerts and sit quietly throughout the program do not always do likewise while listening to a radio broadcast. Perhaps it is the happy freedom of one's own home life that prompts those stray remarks which soon grow into a conversation relegating music to the background. For those who enjoy the best in music, distractions are unthinkable even at home, but the law of silence seldom prevails in a household where there are differences of opinion or unforeseeable distractions. So it is understandable why the lighter musical concerts prevail. They do not ask for lengthy concentration. The formula for such programs is seldom varied—an instrumental selection by the orchestra, a song by the featured vocalist or a piece by a guest instrumentalist, another song—perhaps with choral background, and so on.

Such programs as these are plentiful. By counting them in with the serious musical broadcasts, radio officials are able to say that music dominates the airways. It does, only the fare is not quite as auspicious as it used to be. We are still lamenting the loss of that extraordinarily interesting and worthwhile CBS broadcast, *Invitation to Music*.

Latest of the light music shows to materialize is Mutual Broadcasting's *Music For A Half Hour*, which began on Sunday, May 15 (3:00 to 3:30 p.m.). Light opera and musical comedy selections make up these programs, each of which presents two great musical notables with the WOR (Mutual's New York station) Orchestra, conducted by Emerson Buckley. As such broadcasts go, this one promises pleasant summer diversion. It's the sort of thing you can listen to on a portable radio on the porch, in a canoe or in the car, and not feel you've been cheated by poor orchestral balance. Metropolitan Opera tenor Mario Berini and concert pianist, Al Fanelli, opened the series in a program featuring Gershwin's "Rhapsody in Blue."

The big musical event of the year was the presentation of Verdi's "Aida" in the last two broadcasts of the winter season by Arturo Toscanini, the NBC Symphony Orchestra, soloists and chorus. The veteran conductor did a memorable job with the orchestral

side of the picture. Opinions vary on the merits of the singing, and most are in agreement that the second broadcast offered better singing than the first. In the past, we have always heard the Toscanini operatic broadcasts in the studio, but for this year's event we chose to watch and listen by way of television. The first half of the opera was not too well televised, but the second provided some interesting views of the conductor which only those in the studio in times past could have enjoyed. It was fascinating to watch the soprano and tenor in the third act over the shoulder of the conductor, to realize how devotedly they watched the old maestro. Yet, to us, television, with its shifting pictures, proved distracting on occasion from the music. One questions whether or not an imaginative person gets more from the radio. Visualizing artists in ordinary dress made us conscious of the time element of the moment and we found it hard to transport ourselves to the land of Egypt in the days of long ago.

Speaking of television, the National Broadcasting Co. has commissioned Gian-Carlo Menotti to compose the first original opera for television. Back in 1938, the National Broadcasting Co. commissioned Menotti to write the first opera for radio—"The Old Maid and the Thief," which was given its premiere production on April 22, 1939. Menotti has attained fame since then on an international scale with his operas, "Amelia Goes to the Ball," "The Island God," "The Medium," and "The Telephone." "The Old Maid and the Thief" has also been mounted in the theater—this past winter by the City Center Opera Co., New York. NBC has given Menotti complete freedom in his choice of subject, length and form of the new work. Let us hope that a lot more folks will have television sets when this promised premiere takes place.

The conflict of radio and television is on. Whether the two will continue to function indefinitely is a moot question. Just now, radio has the upper hand with 82,000,000 sets throughout the country against 1,000,000 television sets. But the advertising sponsors



THOR JOHNSON
Conductor, Cincinnati Symphony Orchestra

RADIO

who pay the bills of radio are beginning to act up and, we are told, it is almost "impossible to interest a sponsor in a radio program unless it has television possibilities." John Crosby, writing in the New York Herald Tribune recently stated: "Broadcasting in its present state is certainly a confusing business. According to the curious ethics prevailing in the industry, every one is forced to sound confident, to issue predictions with the greatest display of assurance." But, as in case of all predictions, contradictions prevail. Just what to do or not to do about music on television, especially the best musical programs, is a debatable question. The televised symphony concert programs have displeased as many as they have pleased. Radio seems to be the ideal medium for the serious music listener. But television cannot be denied and someday a picture pattern, pleasing to the majority, will be worked out for serious music programs.

Just now, television is concentrating on sports, the old time vaudeville type of program, theater, film, and some material revamped from radio. The serious music programs are few and far between. Very little originality in television programming has existed, but something is to be done about this. In a move to set the pace in television program development, just as it has in original radio programming, the Columbia Broadcasting System has announced the appointment of a new writing staff, to create a number of original programs. The work will be under the general supervision of Charles M. Underhill, CBS-TV Program Director. In revealing this action, Mr. Underhill stated:

"The need for more creative writing and program originality in television has been a constant problem. To date, most video material has been adapted from other sources—radio, theater, film, and so on. Our aim is the creation of a dozen major features, half-hours and hours, and new material to freshen other current programs. Many of the new shows will be introduced during the next several months, many of them as replacements for commercial series taking summer vacations."

On the other side of the fence, Hubbell Robinson, Jr., CBS Vice President and Director of Programs in radio, says the broadcasting industry must give creative talent plenty of "time and elbow room" before new ideas and new frontiers can be realized. The challenge of television has awakened the broadcasters to new activity. By creating new entertainment or new personalities, Mr. Robinson contends, producers can open up new frontiers.

"Great talent does not die," he says, "but sometimes the producers' imagination and resourcefulness in presenting that talent can lose its edge."

It takes competition to stimulate and restimulate. Radio has the widest audience so it is logical that it would make every effort to keep its listeners. However, all of the above relates itself to anything and everything but music. We just do not get any promises of unusual musical programs. Try to get publicity on prevailing serious musical broadcasts a month or six weeks ahead and see where you land. When we first began our radio notes we could tell in advance the names of artists appearing on various programs for the month and often what music was going to be performed. Lately, we have taken to reminiscing about musical events—many of them well worth recalling to mind. There is something so final, so completely annihilating about that radio knob when it turns off a broadcast. In the theater or the concert hall one has a few lingering memories as one files out of the building. But the radio knob turned off leaves one face to face with familiar environment and a strange, often unwanted silence. Congenial company sometimes makes for conversation about the program (so quickly dispersed) which helps to keep it longer in mind.

But tomorrow's events are anticipated with keenest pleasure, and for this reason one wishes radio planned or at least publicized its (Continued on Page 440)

A MOMENTOUS WORK

"THE ITALIAN MADRIGAL." By Alfred Einstein. Three Volumes (8" x 11"). Pages, (circa) 1300. Price, \$30.00. Publisher, Princeton University Press.

This truly magnificent work is by the Professor of Music at Smith College, Alfred Einstein, whose name has been confounded by some with that of Professor Albert Einstein at Princeton. Professor Alfred Einstein has written many books upon music, both in German and English. The publication of this work was made possible by grants from The American Council of Learned Societies (from a fund provided by the Carnegie Foundation) and the Wesley Weyman Fund at Harvard University. It was translated from the German by Alexander H. Krappe, Roger Sessions, and Oliver Strunk. There are numerous portraits, illustrations, and pages of music.

Volume I is devoted to a lengthy and meticulous review of the works of Italian composers from about 1480 to the seventeenth century. The period from Heinrich Ysaac to Claudio Monteverdi, when music and literature blossomed so glamorously in Italy, was one of the richest cycles in the entire history of Art. Dr. Einstein, in the pre-War days was able to uncover in European libraries many precious manuscripts forgotten for centuries. These he placed in the possession of Smith College. Indeed, much of the work resembles the masterly excavations of archeologists, in that it reveals evidences of a culture long suspected but unknown in this day.

The work is so important that ETUDE'S reviewer apologizes to its readers for this very sketchy review, which lack of space has made necessary. The beauty of the Italian madrigal, with the study of the contemporary art upon which it is developed, is always a fascinating study. We congratulate the American educational institutions which have made this work originally designed for publication by the Oxford University Press in London but prevented by the War, now possible in America.

HOW FATHER MOZART TAUGHT

A TREATISE ON THE FUNDAMENTAL PRINCIPLES OF VIOLIN PLAYING." By Leopold Mozart, Translated by Editha Knecker. Pages, 231. Price, \$9.00. Publisher, Oxford University Press.

Dr. Alfred Einstein, in his preface to this unusual book, notes that were it not for the name of Wolfgang Amadeus, Leopold Mozart's name "would possess no more significance than that of a hundred other excellent musicians of the eighteenth century." His book, "A Treatise on the Fundamental Principles of Violin Playing," was finished six months after the death of his fabulous son.

The book was published in 1756, and met with surprising success for the times. Four editions were published before 1800. It is surprising that the work never appeared in English until the present publication. His method of presentation reveals the elder Mozart as a real pedagogue, and it will be read with profit and pleasure by violinists at this date.

CONDENSED SIZE LIBRETTI

POCKET LIBRETTO LIBRARY. Translated by Edward J. Dent. Five imitation leather-bound booklets (4 1/4" x 5 1/2") in a box. Price, \$2.50, or 65 cents a single volume. Publishers, Allen, Towne & Heath, Inc.

These handsome little booklets, presented in excellent typography with a story of the opera and its composer, are both practical and attractive. The texts have been done in English by one of England's foremost scholars, Edward J. Dent. An ingenious method of giving in the original language here and there, on the margins of the page, dispensing with the customary parallel libretto in an alien tongue which not in a thousand reads, is a happy thought. Dr. Dent has made a real achievement in rationalizing many of the absurdities which appeared in former English

Etude Music Lover's Bookshelf



by B. Meredith Cadman

translations. The operas in this first series are "Il Trovatore," "Rigoletto," "La Traviata," and "The Barber of Seville."

MUSICAL OBSERVATIONS

"JUST ABOUT MUSIC," By Laura Howell Norden. Pages, 171. Price, \$2.50. Publisher, The Author. Printed by the Wilmington Printing Company.

This is a collection of very interesting observations and anecdotes about music made by a North Carolina violin teacher. They concern music in general and music in the home state of the author. Written gracefully and unostentatiously, they will find a place in many musical homes.

A MOZART GEM

MOZART-GOETHE "DAS VEILCHEN" ("THE VIOLET"). The History of a Song. By Dr. Paul Nettl. Pages, 21 (Size 14" x 9"). Price, \$7.50. Publishers, Storm Publishers.

This luxurious publication, beautifully bound and handsomely printed and illustrated, contains a facsimile of the simple Mozart song, *Ein Veilchen auf der Wiese stand*, which is still one of the most frequently heard of the master's compositions. It is a rare gift book for connoisseurs. Dr. Nettl's relation of the romantic story of the song and its origin in Goethe's early *Singspiel*, "Erwin und Elmire" (founded upon Oliver Goldsmith's "Vicar of Wakefield"), is most engaging and informing.

The original manuscript, it is thought, was found in the collection of hundreds of autographs which Mozart's widow sold to Johann Anton André in 1800. The song, written in 1785, was published in 1789 by Artaria & Comp., Vienna. In the manuscript and in the original edition the melody for the singer was written in the soprano clef.



GOETHE LISTENING TO BEETHOVEN

BEFORE BEETHOVEN'S DAY

"EARLY CHAMBER MUSIC." By Ruth Halle Rowen. Pages, 188. Price, \$3.50. Publisher, King's Crown Press.

Musicological excavations have a profound interest for serious students and they have a functional value in revealing the evolution of music from past centuries. "Early Chamber Music" traces the Relationship of Styles, the Disposition of Instruments, Characteristics of the Instruments, Fashion of Composition, Solo Instrumentation, and Consolidation of the Elements into the Classical Chamber Style, including the period of Haydn and his contemporaries. It is a welcome addition to the musician's library.

LONDON'S HISTORIC OPERA HOUSE

"COVENT GARDEN." By Desmond Shawe-Taylor. Pages, 71. Price, \$2.50. Publisher, Chanticleer Press.

"Covent Garden" is another of the charming publications of the Chanticleer Press. With its handsome colored plates it makes a delightful addition to the musician's library.

Covent Garden is the leading opera house of the British Empire and, inasmuch as there is no court opera, it is merely a theater which has had many private managers. The name "Covent" is derived from a convent or nunnery once attached to Westminster Abbey.

There have been three buildings of the name; the first was erected in 1732, and in this notable edifice most of the great works of Handel were performed, as well as the plays of Shakespeare, Goldsmith, and Sheridan. In 1792 the theater was rebuilt at a cost of twenty-five thousand pounds. In 1808 this structure was destroyed by a fire thought to be brought about by a smoldering bit of gun cotton wadding from a gun used in the performance. The theater was rebuilt in the following year and was designed for the presentation of Grand Opera. This was a much finer and larger theater and the number of operatic premières that took place in the building form a conspicuous part of English musical history. In 1856 the second theater was destroyed by fire during a *bal masqué*. It was rebuilt for the third time in 1858, and was opened with a performance of "Les Huguenots," with Mario and Grisi in the leading rôles. It inaugurated one of the most important eras in the history of the great opera house. From Patti to the De Reszkés, Melba, and a veritable pageant of stars, down to the present, Covent Garden, about which many volumes have been written, has been one of the foremost operatic centers of the world. Mr. Shawe-Taylor's little volume, handsomely illustrated with colored prints, epitomizes the story of Covent Garden admirably.

Opera lovers and, in fact, music lovers in general will find much to interest them in this story of one of the most famous opera houses in the world.

The Teacher's Round Table

Prolific Albéniz

Would you kindly advise me where one might locate the complete works of Albéniz?

—S. M. M., Illinois.

I could hardly advise you to try to secure the complete works of Albéniz, for during the earlier part of his life and mostly for commercial purposes he wrote several hundred pieces, many of them void of any personality, Spanish character, or any hint of the marvels that were to come later. There were a few exceptions, however, and you will find them listed below, next to his master work, "Iberia."

Poor Albéniz. He was an incorrigible "bohemian," traveling right and left in the hope of earning a few pesetas, francs, or shillings which he needed very much. Occasionally, when he ran short of money, he would sell the same piece in another country under a different name (*Leyenda de Asturias*—elsewhere published as *Preludio de los Cantos de España*. Also *Cádiz*, *Saeta*, and others). In this case the publishers were good-hearted and besides, what could be done to an impecunious musician?

Finally he landed in Paris. I remember him listening attentively to the new music presented at the concerts of the Société Nationale de Musique. He was short and rather stocky, with the same flabbiness so characteristic of Debussy. It was then, that having perfected his technique of composition, he wrote the admirable suite, "Iberia," which made him famous.

Here is a selected list representative of his talent at his best:

"Iberia," twelve pieces, four volumes (very difficult and sometimes tremendously so). The most approachable ones are *Evocación*, *El Puerto*, *Almería*, *El Albaicín*, and *Triana*.

Among the earlier pieces suitable for teaching are:

Leyenda de Asturias; *Granada*; *Sevilla*; *Córdoba*; *Malagueña*; the suite, *España*; *Tangos in D major* and in *A minor*, *Cádiz*; and *Seguidillas*.

Also notable are *Navarra*; *La Vega*; and the *Rapsodie Espagnole*, orchestrated by Georges Enesco. I doubt whether the latter is obtainable except in manuscript. All the other numbers can be purchased through the publishers of ETUDE.

Methods

How should one practice at the piano? With only finger energy coming from the knuckles, or with a rotating forearm and wrist? I've been studying with different teachers and each one teaches a different method. One put me on the so-called rotation exercises. Another one had me put a penny on the back of my hand in order to keep my wrist quiet. Most methods seem artificial. I wish to keep on studying, and I seek your advice.

—U. C. T., Texas.

I believe that the teachers under whom you studied did their level best to help you and tried to devise a technical diet which might overcome whatever troubles you had. However, some

Conducted by

Maurice Dumesnil, Mus. Doc.



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

of them might have made the mistake of calling a method by a certain name, and it is in this way that unwarranted legends are created. So it happened with the famous Leschetizky, who never had a method and jokingly remarked that "If I do have a method, it consists chiefly of . . . having none." I remember one of his disciples, an English girl whom I met in Paris during my student years at the Conservatoire. We played for each other and all she found to tell me was: "Too bad you haven't got this," while she grappled with an orange and her fingers went through all kinds of muscular contortions. We got into a technical argument and I not only laughed but broke into a bit of familiar irony that made her dismiss my case as entirely hopeless. Later on she returned to her native Wales, set up a studio, and sure enough, advertised herself as teaching the "Leschetizky Method." She simply had misunderstood the master's principles. This case is not isolated. Poor, great Leschetizky! How he would have suffered had he known the way in which his ideals were sometimes represented by well-meaning but over-zealous followers.

A similar instance occurred with Tobias Matthay. Isidor Philipp recounts that while visiting him at his country home near London, the eminent pedagog laughed at the exaggerations with which his theories are sometimes brought before the public. He, too, constantly claimed that he had no particular system; that he only carried out what seemed to him logical and profitable for an all-around piano study.

Years ago when I was in Isidor Philipp's class he emphasized—he still does—that adopting and carrying any "one system" to the extreme is invariably harmful. He insists that tuition must be individual, that no two pupils are alike, that a teacher must observe carefully the physical aptitudes of each student, the shape of his fingers, the size of his hand, before

Eminent French-American
Pianist, Conductor, Lecturer,
and Teacher

selecting the type of work which will be appropriate. This is wisdom itself. The best physician is one who writes his own prescription for each patient instead of telling him to go to the drug store and buy patent medicines. Unfortunately, however, it happens that some young teachers read books and books on piano pedagogy. In their eagerness to learn they fail to assimilate their contents. They misunderstand the author's purpose and fail to grasp what he had in mind. Then they teach motions instead of music and sometimes their students go through ridiculous gesticulations that make them squirm like Javanese dancers, writhe like willow trees in a gale, or resemble the puppets in a 'side show. Of course, real artistry goes overboard.

In conclusion: there should be no special way of practicing at the piano. Everything is good when done in the right way and at the right place. We should prepare students for every phase and every angle of our difficult art, knowing well that any and every approach will be of use at some time. And if a question comes up regarding which "method" a teacher uses, isn't the best answer provided by Isidor Philipp himself when he simply says: "I have no method. There is no 'Philipp Method.' I just . . . teach piano!"

Scale Practice

My daughter eight years old has been taking lessons for four months and her teacher had her begin the study of scales about one month ago. A friend of mine tells me that it is too soon. I would appreciate your opinion in this matter, and I thank you very much in advance for any advice you will give me.

—(Mrs.) J. S., Montreal.

Your little daughter's teacher is absolutely right and I heartily approve of her method. Scales should be given as early as possible and not only on one or two octaves but on four octaves or even more. Too many teachers hesitate too long before beginning the study of scales and it is a serious mistake, for any pupil who has mastered the passing of the thumb on the first octave will have no trouble in repeating the same process on all the others.

Why is it so desirable to start at an early age? Simply because the joints and the muscles are then very flexible, very pliable, very receptive. Therefore it is the right time to begin drilling them in order to maintain and further develop this favorable condition. Think of the ballet dancers; of the acrobats in the circus. I was told once that their work starts at the age of three and precisely for the reasons mentioned above. When an adult takes up piano study—many of them do so and it is gratifying to know that their number is increasing—he can

expect to be somewhat handicapped by a lack of flexibility in the arms and fingers which have long been definitely "set." Not so for young children, when it is just the opposite!

The above remarks apply also to the study of arpeggios. Here the passage of the thumb is more extended, of course, but the principle is the same and requires an identical supple, lithe performance of wrist and fore-arm.

With careful practice, during which the position of the elbows must be constantly watched, progress should be steady and smoothness developed in minimum time.

Precocious Thundermaster

An amusing note comes from Mildred Southall of Los Angeles, whose pre-kindergarten work was conspicuous at the MENC national meeting last year:

"A few days ago we were in a Rain-drop project, age level three and a half. A very large 'three' shouted: 'I don't want to be a raindrop. I want to be all the thunder in the world!' How would you have handled that one in a group?"

Well, I'd let Little Jupiter go to it and see what he means by that. I hope he doesn't jump on the piano or pound the life out of it with his fists. Later on, he ought to become a first class tympanist, and who knows, perhaps a great conductor. My . . . just think what he could do with the "William Tell" overture!

Of Fingerings, and Shoes

In the edition I have of Liszt's *Ricordanza* ("Transcendental Etudes") there occurs a passage in which the following fingering is given:



The editor claims that this fingering will bring out the phrasing and make room for the chords in the left hand. Do you agree with this?

—L. J. P., New York

Yes, I feel inclined to agree with the editor; but this is one of those cases where experimentation with the fingerings is advisable and where the selection must be made according to the size and shape of individual hands.

In the above example it goes without saying that the right wrist must be held high, with the fingers playing "inside" the keyboard and near the lid. When passing the third finger above the second, it ought to be extended, and a rotation of the hand should accompany the motion in order to insure a good *legato* and avoid a break. But other fingerings are possible, also with the hand high:

5.—4 (or 3) 2 1 2.—1 4 (or 3) 2/5
5.—3 1 3 2.—1 4 (or 3) 2/5
5.—4 3 2 1.—(glide) 1 4 (or 3) 2/5

That makes a total of seven fingerings, all slightly different. And now, suppose you are in need of new footwear; you go to a shoe store and try seven pairs (the clerk may get impatient but that matters little for the good of our story!). There surely will be a time when you'll exclaim: "Oh . . . this one feels fine!" Of course you will buy it. Well, do the same with the fingerings, and after selecting a comfortable one, stick to it, by all means.



THE LEIPZIG CONSERVATORY

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ONE OF THE GREAT ORCHESTRAS OF HISTORY

The world-famous two hundred and six-year-old Gewandhaus Orchestra under the distinguished Arthur Nikisch. The orchestra was formed in 1743, when Bach was Cantor of the Thomasschule. The "new" auditorium was built in 1885.



FELIX MENDELSSOHN

Vernet's famous oil portrait of 1831.

IN 1835 the "book city" of Leipzig was graced by the arrival of an engaging young man who had come to conduct its already-famous Gewandhaus concerts. This was Felix Mendelssohn, who in his twenty-six years of life had become an outstanding composer, conductor, and pianist. Leipzig seemed to him like Paradise, and at once took him to its heart. Blessed with talent, beauty (Thackeray thought his the "most beautiful face" he ever saw), wealth, and a winning charm, he had soon a following that made Leipzig the leading musical center of the day. "Felix is more full of wit, liveliness, and cleverness than ever," wrote his friend and former teacher, Moscheles, when he, then a famous pianist, visited Leipzig that fall. They delighted in musical evenings at the home of Friedrich Wieck, the piano instructor, where his daughter Clara played for them. This precocious girl of sixteen had already had six years' experience as a concert pianist.

It was here, on the night before Mendelssohn's debut at the Gewandhaus, that they met Robert Schumann, a "retiring but interesting young man" of twenty-five. Schumann had once had a compelling ambition to become a piano virtuoso, which inspired him to give up his law studies and become a pupil of Wieck. But now, with a crippled right hand, ruined by a device he had designed to strengthen it, he was concentrating instead upon composition and on the critical music journal which he had begun several years before with the cooperation of Wieck. In this *Neue Zeitschrift für Musik*, or "New Review for Music," (which he called the organ of the youth movement), he urged a breaking away from the bonds of classical form, looking toward the music of the future. He was of radically different temperament from Mendelssohn, but the two were drawn together by the similarity of age and interest and became close friends, for a time having dinner together daily.

When Frédéric Chopin came from Paris for a short visit in September, Mendelssohn introduced him to Schumann, who later wrote of him as "the boldest and boldest poetic spirit of the times." Mendelssohn played his "St. Paul" to Chopin, and between the two Chopin performed several of his own compositions. He was delighted by Clara Wieck's interpretation of his piano concerto and some of his *études*, but he thought his playing "altogether too capricious."

Eventful Years

The years that followed were important ones in the personal life of both Mendelssohn and Schumann, bringing a full measure of both stress and joy. For soon after his arrival, Mendelssohn was deeply grieved by the sudden death of his father. But the following year he became engaged to the charming Cécile Jeanne, whom he met while in Frankfurt conducting a chorus for a friend who was ill. While there he had known much of Hiller and had met the great Rossini,

Musical Leipzig of Yesterday

Highlights on the Origins of the
Famous Musical Center One Hundred Years Ago

by Virginia O. Behrs

who was impressed by the promising young man. Mendelssohn's engagement was received with tremendous popular favor in Leipzig. On a concert program his "public" insisted upon including Beethoven's chorus from "Fidelio," *Who'er a Lovely Bride Has Won*. Then standing and cheering, they made the young fiancé improvise on the theme, a form of impromptu composition exceedingly popular in that day. The wedding took place on March 28, 1837.

Schumann was at this time in the midst of his turbulent courtship. After knowing Clara Wieck since her childhood, he eventually came to realize that she had grown up and that his feeling for her was more than friendship. But with Wieck's flat refusal even to let him see his daughter, the distraught young man felt that he would lose his mind. He used to pray nightly that one more night would pass without his losing his reason. For he could not even be certain that her love had not cooled, until the joyous occasion when she played at a recital which he attended his Sonata in F-sharp minor, explaining later that it was "my only chance of showing you my inmost heart." Finally Schumann took the case to the courts, where the irate father declared that he was a drunkard and unable to support a wife. Schumann's friends rose to clear him of this slanderous charge, but in the meantime he wrote, "I hardly think I shall live to hear the Court's decision in our case . . . my grief is frantic." He was finally vindicated and married Clara on August 1, 1840.

When Ferdinand Hiller visited his friend Mendelssohn in Leipzig the preceding winter he wrote that Schumann was practically a recluse, scarcely ever leaving his room, which was a sharp contrast to the gaiety of his host and his popular wife. Even after his marriage Schumann had a reticence which was offensive to many, though he loved people and was a devoted friend. Often he would sit without speaking in the midst of a lively group. He once entered a friend's house whistling quietly, nodded to his friend, went to the piano, played a few chords and modulations, nodded again, and went out without speaking. He said of himself in despair: "People are often at a great loss to understand me, and no wonder! I meet

affectionate advances with icy reserve and often wound and repel those who wish to help me. . . . It is not that I fail to appreciate the very smallest attention: . . . It is a fatal something in my words and manner which belie me." When Wagner met Schumann in Dresden later he declared in disgust, "When I came to see Schumann . . . he remained as good as dumb for nearly an hour. Now, one cannot go on talking quite alone. An impossible man!" The one subject upon which Schumann was always voluble was a defense of Mendelssohn's music, of which he could speak only in superlatives. Mendelssohn did not, in return, have any great admiration for Schumann's works.

At this time it was Madame Schumann who reigned musically, rather than her shy, retiring husband, whose genius was for some time unrecognized. After one of her piano concerts in the palace of a German Prince, the Prince, having heard that Schumann was musical, asked, "And what instrument do you play?" Schumann, infuriated, left the palace. His wife was one of the greatest champions of his music. She appeared on the Gewandhaus concert programs and was a popular performer at musical "evenings," often playing duets with Mendelssohn or visiting pianists.

A Festival Year

Another member of their circle was Ferdinand David, the violinist and composer who had come to the Gewandhaus a concertmaster in 1836 at the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival in 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used as the music for *Hark! the Herald Angels Sing*, though Mendelssohn had said, "It is not a hymn and should never be sung to sacred words." His "Hymn of Praise," composed for part of the festival, caused such a sensation that a group of students formed a torch-light procession to his home that night (Continued on Page 446)

How to Copyright Music

(Continued from Page 400)

more a question of quality than of quantity as to what is to be considered in connection with "fair use." Here, the whole "meat" of the composition, particularly as to popular music, may be contained in a single musical sequence of short duration, and its unauthorized reproduction, regardless of the number of bars, would undoubtedly be an infringement. Mere acknowledgement of a copyrighted source may not be taken as a license for substantial reproduction of the work. Permission is essential. Where it cannot be obtained, the only safe course of action is to avoid use of the work.

Copyright may be assigned or mortgaged by an instrument in writing signed by the proprietor of the copyright, or may be bequeathed by will. Every assignment of copyright should be recorded in the Copyright Office within three calendar months after its execution in the United States. Partial rights, such as motion picture, radio, or television rights may be disposed of separately, under license agreements, and the Copyright Office will record such documents.

Personal Property Status

Copyright is personal property, and, upon the death of the owner, descends to his personal representatives following the laws of succession of the State of the owner's residence at the time of his death. If he makes a will, he may dispose of his copyrights as of any other property. If there is no will, then the copyrights are the subject of administration, like other personal property, and the widow or children, or both, will get them.

Renewal rights are on a different footing. As the law now stands, a right of renewal comes into existence during the last year of the original twenty-eight year term of copyright, and, if the proper steps are taken and registration made in the Copyright Office during that year, a second term of twenty-eight years may be obtained. The classes of persons entitled to "pass the plate for a second helping" are strictly limited by the provisions of the copyright statute. Primarily, the author or composer has this right if he is living when the time comes. If he is dead, then the right goes to his widow or children. In the absence of widow or children, the executor of the author's will may renew, and if there is no will, the right of renewal goes to the next of kin.

One circumstance may, and frequently does, occur which will prevent the composer or his family from enjoying these "second fruits." If the author was employed for hire to write or compose the work, then the right to renew goes to the "proprietor"; that is, to the person who hired the composer to write the work, or the assignee of such person. In the case of "composite works," the proprietor may likewise take out the renewal in his own name.

An Important Question

The question of the author's ability to sign away his renewal rights "in futuro", that is, long before the time comes for their exercise, had been a matter of

dispute, but was finally settled by decision of the United States Supreme Court in the case of *Witmark v. Fisher* (318 U. S. 643). This decision held that if the author or composer has made a contract during his life by which he agrees that the renewal copyright shall be the property of the other party to the contract, and if he is living when the time comes to renew, he must then carry out the agreement. It is to be noted, however, that the author *must be living* when the renewal year arrives; for his agreement is not binding upon his widow or children, and they cannot be compelled to carry it out. Where there are several authors or composers, any one of them may register the renewal, but the person in whose name the registration stands must account to the other authors or composers in proportion to their lawful share in the work.

(*Silverman v. Sunrise Pictures Co.*, 223 F. 909).

The future of copyright, especially in the realm of music, is pregnant with possibilities. Already, stirrings are felt as to possible applications of the royalty system in the payment of performing artists. "The laborer is worthy of his hire" seems to be the basis of the contention advanced that the performing artist, who contributes to the entertainment for which the public is willing to pay liberally, should receive a proportionate share in that payment. Whether this can be worked out so that the structure of copyright will not become top-heavy with superimposed rendition rights is still a question. But it is one that the growing commercial importance of such renditions and the insistence of the artists will require us, sooner or later, to answer.

Building Musicianship

(Continued from Page 401)

tural laws, but because (almost regardless of laws) they are still able to reach us and move us. This, I believe, is enormously important. If, through centuries of changing forms, we find these demands of the ear, the mind, and the heart to be the test of great music, it should teach us not to deviate too willfully from what is agreeable to ear, mind, and heart. By all means, let us meet changing needs with changing (or developing) forms—but let us be careful how we proceed. A study of the more recent great composers shows us that their novelties of form did not break with the past but, rather, grew out of it. Debussy was probably as deeply learned in the classics as was Brahms. That is why he could develop in a way that allows him to live on, as a modern "classic," despite his non-classical individualities. To know classic form and to depart from it (or alter it) purposely is a very different thing from ignoring the background of music, or tossing it aside, as a means of being "individual!" Only time can determine the music that will live—but I am certain it will be only such music as is based upon the unbroken continuity of musical and human tradition.

Tradition Plays a Part

A final step in the acquiring of musicianship is a recognition of tradition. In Vienna, I remember, we were quite steeped in the direct heritage of that city's glorious musical tradition—the direct, continued influence of Mozart, Haydn, Beethoven, Brahms; not to mention a host of lesser luminaries who had lived and worked there, communicating their musical essence, as a living thing, to those who knew them or came after them. In my day, Brahms was the great influence. I often saw him at the Conservatory, and the very feeling that *here was Brahms* gave a very special atmosphere to our work. Certainly, today's students cannot work under the direct tradition of Brahms—many cannot work directly under any great tradition. Yet, for all, there is the tradition of great music itself. On my first visit to America, I was asked what I thought of her music, and I replied, sincerely, that it was ex-

cellent. "But what do we need here," my questioner continued, "to make us better?" I answered, "Only one thing—two or three more centuries!"

To build musicianship, then, requires more than mere book-learning. The best proof of this, perhaps, is to be found in the public criticisms of young artists who have passed all their classes and learned all their lessons, and are still found to be lacking in musical thought. Musicianship—the acquisition of this musical thought—takes all the book-subjects, all the techniques, for granted, using them simply as a basis of departure from which to release a continuity of musical meaning. It is built by study, *plus* the severest kind of self-discipline in reaching towards perfection. I cannot sufficiently stress the point that merely reading through a score without errors is not musicianship! The correctly played notes must bring to life the essence of the composer. The reading of a Bach Concerto, for instance, implies performance values as well as notes. The player's rhythm must be grounded on a sure knowledge of the rhythms of Bach's time. His tone, his emphasis of melody, his phrasing must be rooted in an exact understanding of what Bach meant. Such knowledge and such understanding can never be obtained simply by poring over a score and mastering details of fingering. It can grow only out of a penetration of Bach, in Bach's own tradition. I have used Bach merely as an example; the same is true for every composer's every work.

When the music student has begun to penetrate, not merely correct notes, but musical meaning, he has taken his first step along the road toward musicianship. And, if he is lucky, he will have found the one road for him to follow throughout the rest of his life. There are no short cuts, no easy aids. Even great talent, while a necessary prerequisite for musicianship, is not musicianship itself. Only by study, self-discipline, and a reverent regard for musical tradition can one acquire the musicianship without which book learning and score reading must remain the mere mechanical sounding forth of meaningless notes.

The Summer Symphony

(Continued from Page 403)

Another series of concerts which has enhanced the summer months and vacations of hundreds of thousands of folks in and about our Nation's Capital is the famed Watergate series of symphony orchestra concerts presented each summer on the historic Potomac River at the base of The Lincoln Memorial. The Watergate Concerts were founded in 1935 by Dr. Hans Kindler, former conductor of the National Symphony Orchestra. They are the only series of concerts in the world presented from a floating barge, with scores of listeners in canoes, and the bulk of the listeners on land.

The barge is on the Potomac River at the site of the gateway to the shrine of Abraham Lincoln. The barge faces the lighted marble columns that surround the figure of this great American martyr. Directly across the river from where the audience is sitting is the home of Robert E. Lee. Last summer Howard Mitchell was Musical Director of the Watergate Concerts and conducted eleven of the twelve concerts in the series.

Saga of the St. Louis Municipal Opera

Thirty-four years ago a "Masque and Pageant" was presented on Art Hill in beautiful Forest Park, celebrating the sesqui-centennial of the City of St. Louis. The star-lit presentation was successful, and during the moments of that night, when gentle breezes and lifting melodies wafted across the natural beauty of one of the world's most charming settings, an idea which through imagination, perseverance and determination of its citizens grew into what today is the renowned St. Louis Municipal Opera, where the greatest names of the stage meet to create a world of enchantment under the stars for 12,000 persons nightly.

The secret lies in the pride which St. Louisans share in the success of the municipal opera. "Our Opera," they call it. And *they* are all St. Louis—all the people in the community. For here is a civic enterprise, in the enjoyment of which all these people share.

Here is their meeting place on summer evenings—a place of exciting charm, where men and women and children, too, can lose themselves in the imaginary world across the footlights. Here come people from all walks of life, to sit together under the stars and enjoy beauty.

Facts and Figures

Municipal Opera has thrilled 17,914,076 persons in twenty-nine years at 2,166 performances of 319 separate operettas, comic and light operas, and musical plays. Ten notable world premières and eight American premières have been presented. Attendance total for the 29-year period includes 3,644,724 spectators who occupied 1,500 seats set aside each night without charge to the public on a first-come, first-served basis. A total of 704,271 underprivileged persons have attended Municipal Opera both as guests of the management and through contin-

(Continued on Page 450)

Wherever there are radios, people appreciate the eminence of Dr. Frank Black, who over the years, has taken first rank, perhaps, for maintaining the highest standards of broadcast music. As a musical director for both NBC and ABC, Dr. Black has been responsible for planning and presenting more distinguished musical programs than any other conductor. Born in Philadelphia, Dr. Black began his career as a pianist, after completing his studies with Raphael Joseffy. He soon transferred his interests to musical production, however, and became musical director of the Brunswick Phonograph Company. After serving as Recording Director of the Ampico Company, he founded the World Broadcasting Company and, subsequently, joined NBC. In addition to his activities in the world of radio, he has appeared as guest conductor with most of the standard symphonic organizations, and has served as chief conductor of the Cleveland Symphony. He counts among the highlights of his versatile career the composing and presenting of the music for Alice Duer Miller's poem, "The White Cliffs of Dover" and for Edna St. Vincent Millay's "The Murder of Lidice," and the production, with Arthur Hopkins, of "Remember This Day," the program honoring V-J Day. Dr. Black speaks to ETUDE readers on the characteristics of operetta.

—EDITOR'S NOTE.

As a form, the operetta occupies a peculiar place in the world of music. Essentially, it is closely allied to opera, in that it involves the studying of rôles, staging, and a mastery of stage deportment—yet it isn't opera. It is also closely allied to the theater, without being pure theater. And it is closely allied to pure entertainment, without relinquishing its values as art. A certain confusion exists as to what operetta actually is! What, exactly, are the distinctions that mark it from light opera and musical comedy? We might as well begin by getting that confusion out of the way. Operetta and light opera are actually the same thing. The best examples of this form are the works of Victor Herbert, and the later productions of Jerome Kern, such as "Sweet Adeline," "Roberta," "Music in the Air," and "Show Boat." Here we find definite characteristics—more music as such (especially for the orchestra), a better type of music, and a greater integration of music with dramatic values. Musical comedy, on the other hand, lacks such integration, offers a brasher type of music (especially of songs), and traces its roots to Tin Pan Alley rather than to the classics. While both forms appear publicly as stage-activities-plus-music, they represent entirely different musical values.

From the European Operette

American operetta is a descendant of the European operette. Like most of us Americans, however, it shows marked deviations from the ancestral type. The typical European operette (and the best example, perhaps, is Strauss' "Die Fledermaus"), stood as a musical-dramatic presentation of traits, people, and happenings, all of which were closely familiar to the life and habits of the people who came to see them. There is a rather fixed (though by no means inflexible) line of acting which tended more than not towards broad comedy. And, depending upon familiar types and situations, as well as upon this fixed line of acting, the performances could amble along at a leisurely pace. This, in general, was the over-all picture of the classic European operette, and it offered a rich field for performers. Musicians of the stamp of Richard Wagner built a full career in operette, without a need for a thought for "progressing" to other activities. In America, the operetta developed somewhat differently. American operetta took over, not the principle of the European variety, but the actual books and scores—and immediately it was found that the sure pace and the continental points of impor-

The Charms of Operetta

A Conference with

Frank Black, Mus. Doc.

Distinguished American Conductor
Conductor, ABC's Carnegie Hall Hour

by Rupert Holdern

tance and emphasis provided but little that could please the Tired Business Man. Hence, our variety of operetta developed along the lines of faster pacing, the introduction of jokes, situations, and so forth, that would be amusing in their own right, without reference to familiar points of national background or habits. Take, for example, the immensely popular "Blossom Time." As a story about Franz Schubert, this work looks in the direction, at least, of the perennial German and Austrian favorite, "S Dreimaederl-Haus" which also dealt with Schubert. As plays, however, the two are entirely different! The German version builds directly upon everybody's knowledge of Schubert—his life, his times, his melodies; it even brings in the singer Grisi, whose name and rank are known to everyone. In America, all this had to be changed! Schubert was by no means a familiar figure at the time "Blossom Time" first appeared; Grisi was unknown; many of the original jokes and situations were pointless. And so a new American version had to be built, based on comedy that Americans could understand. Also, many of the melodies were rhythmically altered. Pretty much the same thing happened with the Americanization of Franz Lehár's "Endlich Allein," which as "Alone at Last" turned out to be an entirely different (and to me, at least, a less satisfactory) production from the German original.

Whatever its source, American operetta is enormously well liked, and there is a tremendous audience for it. Almost every American city maintains its season of light opera, and all are successful. People cannot hear enough of works like "Show Boat," "Blossom Time," "The Student Prince." This means, of course, that there are career opportunities in operetta. Here again, we must make a distinction between the American and the European variety of career. In Europe, as I have just said, a fine musician with a fine voice could make a successful career in operette—just operette and nothing else. In America, however, it is hardly a field in itself. I should hardly counsel an earnest young beginner to say to himself, "I'm going in for operetta; I'm going to stay in operetta; when I get through with operetta, I'm going to re-

ture." As far as I can see, operetta is a splendid stepping stone to other types of work. (Occasionally we find a singer who has succeeded in other types of work appearing in operetta, but that is the exception rather than the general rule. An example, however, is Irra Petina, who stepped from the Metropolitan Opera into the leading rôle of "Song of Norway." John Charles Thomas has appeared in operetta, but not as a career.) One reason for this may be found in the



DR. FRANK BLACK

nature of operetta itself: another, perhaps, in the fact that operetta is about the only form of stage production that does not thrive on the star system. Stage and opera audiences wish, for the most part, to see a definite star, almost regardless of the work in which he appears. (I offer no comments on the goodness or badness of this system; it simply exists.) In operetta, the work itself is what the people go to hear. "Blossom Time" (and the others) can command audiences, almost regardless of who appears in them.

As a stepping stone, or training ground, then, operetta is well worth investigating. Its first requirement is intelligence—musical intelligence, dramatic intelligence, intelligence of approach. Naturally, a fine voice is essential to any singing career; but in operetta there is opportunity for a smaller, less tough vocal equipment. Sheer opulence of voice is less essential in operetta than in opera, and hence a smaller (though certainly not a less pleasing) voice has a better chance. The chief emphasis in operetta, however, is on stage work. The performer must equip himself with a thorough knowledge of stage deportment, gestures, acting, and so on. The style of (Continued on Page 442)

VOICE

Phases of the Creative Instinct

by Frieda Peycke

Widely Known Composer, Pianist, and Diseuse

Miss Frieda Peycke, whose "musical readings" have been used successfully by many artists, was born at Omaha, Nebraska, and was educated at St. Mary's School, Knoxville, Illinois. Later she studied music at the Chicago Conservatory and at the American Conservatory. Her piano teacher was Walter Perkins and she studied theory with Adolph Weidig. Following her removal to California, she became a pupil in composition of Frederick Stevenson, formerly of Oxford, England. Miss Peycke has developed the art of reading poetry set to musical accompaniment to a very high standard. Her own ability as a pianist has played no small part in the success which she has attained with her impressive stage presentations. She refers to her musical readings as "Poems That Sing and Music That Speaks." The wide popularity of Miss Peycke's own creations well qualifies her to speak on her chosen subject.

—EDITOR'S NOTE.

OBEDIENT the urge of the creative instinct gives one the keenest feeling of buoyancy and satisfaction. Charles J. Fue, the playwright, says



FRIEDA PEYCKE

that there is no greater thrill in life than exercising this human faculty—the creative instinct. That is true!

How does one know one has this faculty? By the urge that comes from within as a desire to express oneself.

How does one recognize that urge? Through ideas which present themselves as reflections from what is called the universal creative intelligence, and which sensitive musicians call God. The proof of its universality is that many times people in two opposite parts of the world receive or reflect the same idea, and one of these people puts this idea into immediate action.

How does one prepare for this creative intelligence? By listening to Intelligence telling us what to do with what we have. In other words, keeping one's consciousness or awareness alert, active, and appreciative. By reading noble books, poetry of all types, observing every phase of Life's experiences, thus storing up and acquiring impressions which make a rich background from which to draw in creating something useful, beautiful, descriptive, and artistic.

How are ideas of the creative instinct to come forth? Only through the written or spoken sign put down on paper in design and then recreated in wood, metals, ceramics, moulded plastics, paintings, music, inventions, books, architectural results in buildings, automobiles, furniture and so on—all forms of art.

Suppose a melody pops into one's head. It is hummed—or whistled several times, then one listens for further direction of its rhythm, its pattern, its timing, its unfolding design. One goes to the piano perhaps to improvise on this melody to a development in sequences and responses from the voices in chords which may not always be in the soprano melody. It may not work out into a perfect composition the first or fifth or even twentieth time one plays it, yet the thrill is there because one is awakened to express an ideal.

And here are some of the necessary steps toward the completion of the musical ideal:

1. An ear that loves a flowing melody.
2. An ear that searches out the voice-leading in chords or rolling accompaniments.
3. A workable knowledge of the Language of Music. This consists of chords and their inversions in every key, also uncountable numbers of fascinating combinations which may precede or succeed these chords harmoniously. Sometimes one finds startling effects to use for expressing intense drama, delicious humor or pathos, placid reflection or grim tragedy, and many more words which express other moods in music and poetry, but of a fitting and harmonic construction.
4. One must also know the various rhythms which express the many moods.
5. One must be honest and sincere in one's desire to say something worthwhile through this Language of Music, be it an involved or a simple composition.

I am always filled with awe as well as delight when a theme comes, even if it never sees publication when completed! In fact many compositions I love best and have had the greatest thrill in developing will never be sent to a publisher. In the years during which one hundred and fifty compositions have been accepted for publication, I have gleaned a wee bit of what is meant by the "sales appeal" necessary in a composition

when it is handed over the counter, without the buyer being obliged to follow that trite saying above a few printed sample measures, "Try this on your piano." Rejection of your compositions may not always mean that uninteresting material was submitted. The Editorial Staff may have accepted musical forms along the same line recently and their plan is to give the buying public variety.

A melody is like a little child. It needs careful additions and becoming simplicity. Nurse it along until it can stand on its own feet. Dress it up in various patterns and tone colors of harmony. It may start out like a waltz, yet finish like a good Tarantella. Learn how to make it look interesting and easy to read on manuscript paper, and before you know it, you will have a composition which says something worthwhile musically. Then send it to a publisher and his editorial staff. Should it come back—do not be disappointed or discouraged. Lay it aside for awhile. Re-read it as if a stranger had written it. Acknowledge its flaws and weak spots and do something about them. Use your language of music to better advantage!

The Editor's Task

How many of us realize that the editors of successful magazines and well-known dailies spent years preparing themselves in learning the language through which they express themselves? They learned how to evaluate the news, how to set it up, what types of print to use to attract attention. They learned the likes and dislikes of their reading public. They constantly exercised their creative instinct by doing something about the ideas which came to be relayed to the public. When their big moment came to accept an editorship, they were ready for it.

This fascinating creative instinct or urge does not confine itself to music, poetry, plays, books, stories, handicraft arts, painting, architecture or advertising—it is also found in the Art of Interpretation. In that branch it includes solo and choral singing, instrumental playing, and orchestral direction. In speech and all its forms its foundation is keen imagination, a study of words, and a striving to glean the purest meaning with regard to the sentence or line of poetry upon which one is working. Here, too, a discriminating ear is necessary to judge the pitch of voice, its quality and quantity. The tonal color expresses the thought or picture which the words convey, and one must repeat and repeat the oral sound until it rings true. The creative instinct aids us in recording facts; it urges us on to a more realistic, natural performance. It helps one get behind the words to see all and more than the author saw when he "boiled down" his scene, his viewpoint, his soliloquy, into the few well-chosen words of his sentence or line of poetry. There are lightning-like changes in the shades of tone which a speaking voice can record, and myriad ways in which the facial expression can heighten or defeat what the voice desires to impart. Great mimics use their creative urge in expressing conditions through a glance, a shrug of the shoulders, or the slightest movement to suggest or portray a purpose. Mimics think deeply, and think their ideas so clearly, that we watch them with delight because they make us think along with them.

Obedying the Creative Urge

When one obeys the creative urge, one will never be forced to imitate others! One will think his own thoughts, believe them, and have reason and proof for one's belief. This ultimately brings assurance and confidence in the final delivery of ideas. Naturally, this is not accomplished overnight! Developing and obeying the creative instinct is a life-time job! It demands much from us, but it pays glorious dividends in happiness and achievement! Each day is rich indeed with blessings of ideas. When you make a bed, make it look like a photograph in "House and Garden." When you bake a delicious loaf of bread, cut into it and say to yourself, "Ah! a slice of my creative urge!" Even building a protective corner fence, so the lawn will grow better, or giving that dress the "New Look," or changing all the furniture about the room is all part of expressing oneself. So let's stir up our talent along all lines. Bring something worthwhile into actual being, and enjoy the results to the utmost!

THERE have been numerous letters recently in the London (England) Times written by some of the most prominent organists and clergymen in Great Britain on the subject of the playing of certain types of hymns. In the true English tradition they were all written in the most polite manner, but still in one way or another, some were rather "tart." I often wish that ETUDE could print some of the letters which come to me from all of you in the far corners of the earth. I am so appreciative of them I could enjoy answering every one. Space limitations prohibit the printing of these interesting communications.

Dr. Eric H. Thiman, whom we know so well and admire so much in this country because of his excellent compositions, writes an answer to an article which appeared in the London Times. Dr. Thiman is organist and choirmaster of a Congregational church in England. There seem to be only a few of the better organists in that country who play in so-called "nonconformist churches." Dr. Thiman, a professor at the Royal Academy of Music and an examiner at the Royal College of Organists, writes as follows:

"I read, in an article by the Reverend Frank Jennings . . . of organists 'regarding it an affront to their musical ability and dignity' to be asked to play a hymn with a refrain like *Hiding in Thee, Thou blest Rock of ages, I'm hiding in Thee*. As one who has been a Congregational church organist since boyhood days, I write to say that I should certainly refuse to play any such hymn, not because it is an affront to my musical ability or dignity, but such a hymn is an affront to the dignity of Church music. . . . Mr. Jennings seems unaware of the improvement in musical taste which has taken place since the unfortunate 17 Hymnary was published, which makes such hymns and tunes impossible for those with any musical intelligence or taste. Fortunately, in the new hymnal there will be no such temptations for musical illiterates.

Eric H. Thiman."

The very next day we find these letters:

"I have every respect for Dr. Thiman as a musician. I, too, can appreciate music at its best and in the best forms, but during nearly fifty years of responsibility for selecting tunes and other music I have found that gentle persuasion and gradual introduction will accomplish more than by adopting the 'like' method. The matter, however, goes deeper than this. It becomes one of relative values. Is a hymn which may contain vital truth, or conveys comfort and help, and has hallowed associations, to be turned down even temporarily because the music which it is usually sung is considered below some other indefinite standard? This is setting up a doubtful precedent and seems to me to be approaching musical pedantry. While music may be a fine and precious servant to the Church's work, it can become a bad master.

A. W. Tarry."

I would like to ask Dr. Thiman how he assesses the value of hymns and the tunes to which they are sung. If hymns and tunes are going to be judged by musical standards of excruciating modulations of harmonies, then I am afraid the end of congregational singing is in sight.

The ability of an organist to appreciate Sankey, Bach, and to make both artistic, is one of those qualities much sought after by ministers of all denominations. To play a hymn even with a chorus refrain is not an affront to an organist's musical ability or dignity, if it is done in the right spirit and with understanding which leads even the least educated person to Jesus Christ.

E. R. Bennett
(A.R.C.M., A.R.C.O.)"

Dr. Eric H. Thiman writes that if he were asked to play a hymn with a refrain like *Hiding in Thee, Thou blest Rock of ages, I'm hiding in Thee*, he would certainly refuse to play. I wish to say quite frankly that if I particularly wished such a hymn to be refused to play, I would simply have it sung

What Hymns Shall We Play?

by Alexander McCurdy, Mus. Doc.

unaccompanied, as churches often do.

E. M. Ellis-Gruffydd."

"Dr. Eric Thiman is, I suppose the most distinguished of the lamentably small group of first-class musicians who serve the Congregational churches as organists and choirmasters, and it was therefore with particular satisfaction that I read his forthright opinion regarding the playing of a type of hymn-tune which, as he so rightly says, 'is an affront to the dignity of Church music.'

I myself have been saying the same thing for years, but my protests are usually met with a semi-scornful, 'Oh, but that's your opinion,' and the fact that such an opinion is based on training and experience is conveniently ignored. No one, I am sure, would wish to deny the gratification of having this opinion confirmed by one who is a Doctor of Music, a professor at the Royal Academy of Music, and an examiner at the Royal College of Organists.

Leonard Mead."

"I should like to say a word in defense of the chorus hymn. A hymn is not chosen to enhance the musical prestige of the church, but to bring folk into the Kingdom of God. The gospel implies more than correct accompaniment. The Holy Spirit can use, and does use, the chorus hymn. The point (and here I use the words of a well known Methodist musician) is not 'Is this hymn musically worthy?' but rather, 'Is this hymn capable of conveying a spiritual message which will bring a soul nearer to Christ?' The value of the chorus hymn can be very great.

Roland Holt."

"Is our worship to be carried on for the benefit of music, or is music to be for a help in our worship? Is the question of what is helpful or otherwise in our hymns to be left solely to the organist?

C. E. Ingall."

"I would like to remind the organists who find *Rock of Ages* too lowbrow that the many Christians who have found consolation and comfort in that hymn were not concerned with the musical standard of the tune. Let us have good music in our churches, but I thought we paid our organists to play the hymns the minister thought most helpful to the congregation.

A Mere Church Member."

It seems to me that there is much food for thought for every organist in these letters printed above. There is a lot with which we can agree, and there is much with which we cannot agree.

I have made statements in these columns regarding certain hymns which in my mind leave no doubt that they are not appropriate for most services. I have received all sorts of comments pro and con, regarding my statements on some particular hymn. There is no doubt that some of the hymns sung in churches do not seem to be worthy of a service of worship of Almighty God. However, the more one reads letters from individuals all over the world, who have a perfect right to their opinions, the more one believes that undoubtedly these hymns help many people.

We are musicians and we must keep our standards high. But are we not servants of our congregations, to do the best job we know how? If a hymn is helpful to someone, or if certain words are appropriate

to a given service and must be sung to a tune which is not excellent, I think we should go ahead and play that hymn and do it well. Surely, if we play it well and have our choirs sing it well, perhaps we can lift the tune up out of "its horrible pit."

I like to think of the years when Dr. Floyd Tompkins and Ralph Kinder served together at Holy Trinity Church in Philadelphia. I suppose that there never was a happier combination of rector and organist than this, for their whole idea was to minister to "all sorts and conditions of men." They never forgot the old lady who sat on the "side" way down front, nor the old man who sat in the back pew.

We must do everything we can to encourage congregational participation. Hymn singing is one of the most important ways that the congregation can take part in a service. Sometimes men and women are helped more by this than by anything else in the service.

I am sure that if my rector asked me to play a hymn, I would play it to the best of my ability, regardless of my personal preference.

Christian Upsurge Through Music

by Lloyd F. Sunderman, Ph.D.

Director, Arthur Jordan College of Music

TODAY the protestant church records more communicants than ever before in its history. This upsurge in Christian vigor is due to many reasons. During the last two decades and particularly since Pearl Harbor there are increasing evidences of man's spiritual, moral, and emotional instability. Millions of men who were sent to foreign battlefields were encompassed by experiences which left them groping in a morass of world wide human disaster. Many of these same men turned to the church and Christianity as the only means of seeking calm in a world of intrigue and corruption.

Man generally resorts to a power greater than himself when he feels he is being spiritually ground down by his own materialism. He cannot face a mechanistic society with a materialistic philosophy. Then too, in this whole scene Christian thinking men have redoubled their efforts to help drifting human beings find an answer to spiritual problems. The church clergy for the first time in over a quarter of a century have become aggressively positive about Christianity's hope for mankind through the brotherhood of man. The shiftlessness and unanchored condition of man's spiritual life has brought to Protestantism great growth and an even greater challenge.

Today there are definite signs of a spiritual rebirth. If the church is to meet this new challenge, it must have a dynamic music program. Music is inextricably interwoven with the divine nature of church worship. The late nineteenth and early twentieth century church revivals were largely successful because of the spiritualizing force of music. Religion is indebted to music and music to religion. From early biblical times music played a significant part in church worship. Music in the church implements devotion and materially aids the communicant in attaining the correct mind set for communion with his God.

Much music in the church today does not establish the correct atmosphere for worship. The church has been greatly hampered by neglect on the part of institutions of higher education in preparing trained directors of religious music. Then, too, the church clergy have failed to provide (Continued on Page 444)

ORGAN

"Sing, Boys, Sing!"

by Haydn Morgan



HAYDN MORGAN

Mr. Haydn Morgan is the head of the Department of Music at Michigan State Normal College, Ypsilanti, Michigan. His training includes Bachelor and Master Degrees from New York University and his musical career includes experience as Supervisor of Public School Music, Findlay, Ohio; Grand Rapids, Michigan; and Newton, Massachusetts.

Mr. Morgan has served as a member of the faculty of the New England Conservatory of Music and as visiting instructor at Boston University, University of Southern California, and Harvard University.

—EDITOR'S NOTE.

THE following commentary upon "Sing, Boys, Sing!" is directed to the subject of the singing of adolescent boys. This is a period when group singing, if directed by an inspirational teacher who stimulates coöperative participation, can propagate worthy qualities of social development, emotional expression, and vocal accomplishment, with notable results.

It is logical to support the thought that the boy should use his singing voice during the adolescent period, but it is essential that great care be exercised in protecting and preserving the voice and vocal interest through singing a variety of songs with correct habits and expressive interpretation. No area in the vocal field provides more interest and stimulates a greater challenge, nor is there an area which for the teacher requires more methodical preparation, gifted teaching skill, shrewd tact, human understanding, and alert imaginative guidance. Intensive research and actual experience with many adolescent voices will disclose that, although it is a challenging responsibility in knowing how to care for this voice, it requires merely correct understanding and good common sense; a task which no teacher should be fearful or reluctant to assume. The dividends of satisfaction are large.

Pre-Adolescent Training

The only effective method of teaching children to sing, prior to the changing voice period, is the exclusive use of the light, clear, and free head tone. There is so much loud and heavy singing permitted children of grade school age! Contrary to this much too common practice, young boys and girls should always be directed to sing with this light, clear, free head tone,

assuming an erect but comfortable posture, and with an alert mind, so that the singing will be buoyant, pleasing in tone quality, and true to pitch. This *does* develop right and proper singing habits. The safe range of songs to be used is from B below Middle C to G or G-sharp above the treble staff, and at once it should be stated that all teachers of young children should wisely direct the frequent use of tones in the upper range, and less often those of the lower part of the voice range. Teachers of grade school children have a grave responsibility in establishing such habits and should be most insistent in carrying out these vocal ideals. This applies to the singing of all children,

upper part and Group Two the lower; on the next song B, assign the lower part to Group One and the upper to Group Two. (Please note that the terms "upper" and "lower" are used rather than "soprano" and "alto"). Similar assignments should be made with three part songs. Many voices have been virtually ruined by a teacher's poor judgment in voice-part assignments. Some children have a strong harmonic sense and are capable of singing the second part with assurance and success, often carrying it alone. Too many teachers take advantage of this talent and consistently assign that child or children to the second part in all songs. The child, complimented by this recognition and anxious to prove this trust, immediately and with vigorous enthusiasm lustily sings with heavy, strong, and forced quality of tone. This abuse, and the lack of singing the light head tones in the upper range, soon causes the tone quality to become strident, the pitch or intonation insecure, and the voice to lose the natural blending quality. Usually the voice is ruined, not temporarily, but permanently. The vast number of people who are responsible for early vocal training should be cognizant of this serious problem. This group includes elementary school



BAND BOYS AT THE UNIVERSITY OF MICHIGAN

In a little "barber shop" singing.

whether in the home, school, church, or elsewhere.

Because the early training is so extremely vital and has such a decided influence upon adolescent vocal practices, mention should be made of part assignments in two and three-part songs. In the grade school, when the chronological and mental age are constant, both boys and girls are sopranos, and the entire comfortable vocal range should be used. Under no normal circumstances should a child be assigned to the lower part for all songs, but assigned alternately; that is, on song A, Group One be assigned the

music teachers, grade school teachers, parents, recreation directors, scout leaders, church choir directors, Sunday school teachers, directors of boys' choirs, and others.

Adolescence is the period in the life of a boy when he experiences notable physical, mental, and emotional changes. The first striking change to be noticed by the vocal teacher is in the speaking voice. This is due to the enlargement of the larynx and lengthening of the vocal chords, thus causing a lowering of the pitch and deepening of the quality of tone. If extreme care has been taken in vocal training throughout the grades, as outlined above, both the speaking and singing voice should function naturally and smoothly during the entire adolescent period. If a relaxed and natural vocal production is established, very little difficulty in either the speaking or singing voice will be experienced. What takes place during the changing period? Physical changes of the vocal apparatus cause the boy to lose (Continued on Page 418)

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli



U. S. Air Force Photo, Washington, D. C.

"SINGING SERGEANTS" OF THE USAF BAND
Members of the Glee Club.



U. S. Air Force Photo, Washington, D. C.

THE UNITED STATES AIR FORCE BAND
Pictured with a B-36.

are happy to present the following story of the development of one of America's finest military bands. Although this organization is the youngest of the Service Bands it has, in the brief period of its existence, become known as one of the most versatile and artistic organizations of the Armed Services.

Through the medium of its numerous performances, radio broadcasts and tours, the United States Air Force Band is certain to contribute much to the development of our future Armed Service bands.

—EDITOR'S NOTE.

It is not surprising to learn that the finest and greatest air force in the world can boast of a band that has no superiors. According to outstanding musical critics, the United States Air Force Band at Langley Air Force Base, Washington, D. C., can justly claim such a distinction. The writer well remembers a wonderful wartime band, made up of the cream of symphony professional men, when it played in Toronto, Canada, in the summer of 1944, prior to heading overseas. At the time the writer was director of music at The Royal Canadian Naval School of Music in Toronto, and had the pleasure of meeting Captain Howard, leader of this famous band. That afternoon concert can never be forgotten; such an array by a military band was something to astonish Canadians and even today it is often referred to as the finest concert band ever to visit Canada. But, of course, it was a wartime band, and professional men were liable for draft into the services at that time. They readily enlisted in any of the staff bands that were available. Hence, we were not surprised that such a band should create a furore in musical Europe, where the cream of military bands have been in existence for more than a century.

In 1945, the war ended and this great air force band was disbanded. The majority of the musicians went back to various orchestras throughout the country, but their leader, Captain Howard, was not the forgotten man. He had proved his outstanding qualifications as a musical director and the Air Force Headquarters Command was not going to lose him if it could be avoided, so in 1946 he was permitted to transfer to the permanent force with the rank of Major and to establish a band on a permanent basis—a task which he has accomplished most successfully.

Only such an achievement as that of Colonel Howard should be an inspiration to all music students. As a matter of fact, the Colonel is keenly inter-

The United States Air Force Band

by Lieutenant Commander Alfred Zealley

Formerly of the British Navy

ested in the high school bands and orchestras of America and believes that a musical education has a greater influence on the lives of young people than any other type of cultural development. Before entering the Service in 1943, he had already had a background of twenty years' experience in the field of music education; and under his direction, thousands of young people have learned to love and appreciate music, and have chosen musical careers which have brought them success and happiness.

Recruiting for the present Air Force Band was actually begun in October, 1945. Colonel Howard was still on leave of absence from Pennsylvania State College, where previous to the war he was director of orchestra, band, and chorus. He could very easily have done what practically everyone else did—call it a day and attribute what happened in the past to something that only a war could produce. The fact that only five men of the hundred-piece wartime band were willing to re-enlist in this new permanent air force band was not very encouraging, to say the least, but Colonel Howard felt that the betterment of music in the Services was not only imperative but was also in the realm of possibility. So he set out on his superhuman task—that of building a musical organization which would compare favorably with the other senior service bands in Washington, all of which had been in existence for many years and enjoyed a national reputation. Thus it will readily be seen that this new organization had to measure up to a high standard of musicianship or suffer the humiliation of adverse criticism. In the early part of 1946, applications were being received from musicians in all parts of the country, and finally, auditions commenced, with the result that today one will find many well-known musicians from leading orchestras serving in the ranks of this fine band which now represents the United States Air Force. The versatility of this present Air Force Band can best be gathered from

these figures: The band can resolve itself into a one hundred piece marching band, a ninety piece symphonic orchestra, a thirty-five voice glee club, five dance units, and several chamber music groups. Here we have a band that can supply music for all occasions and that is worthy of taking its place with the best bands of America.

In addition to its Concert and Marching Bands the Air Force maintains a school of music where some hundred musicians are being trained to fill vacancies in the fifty-five smaller bands of the Air Force in the interior and overseas. All of this work comes under the direction of Colonel (Continued on Page 450)



U. S. Air Force Photo, Washington, D. C.

LT. COL. GEORGE S. HOWARD
Conductor, The USAF Band.

BAND and ORCHESTRA

Edited by William D. Revelli

By Any Other Name

by William J. Murdoch

WHY did Haydn call his Symphony in F-Sharp Minor the "Farewell Symphony?" Because it was the last in his long list of compositions? Indeed no. Haydn wrote many works of varying character after composing this symphony, which he first presented one night in 1772 while conductor of the orchestra on the Esterhazy estate. But because his patron was reluctant to grant Haydn a leave of absence, the composer-conductor orchestrated the last movement of the symphony so that the individual orchestra members could snuff the candles by their music racks and steal from the stage one by one, leaving Haydn alone in the dark preparing also to depart. The significance of the "farewell" motif was not lost upon Esterhazy, and he good-naturedly yielded to Haydn.

Unfortunately for romance, not all the nicknames of well-known compositions have their roots in such earthy human interest. For example, the "Moonlight" title bestowed upon Beethoven's Sonata in C-Sharp Minor, Op. 27, No. 2, was not a ghostly reflection of the composer's nocturnal working habits. It developed from a descriptive bit written by the German critic, Rellstab, who likened the opening movement of the sonata to moonlight streaming upon Lake Lucerne.

It was not Beethoven but Cranz, his publisher, who was moved to originate a title for the eloquent Sonata in F Minor, Op. 27. Cranz aptly called it the "Appassionata." So, too, other Beethoven admirers invented nicknames for the master's works. They called his Trio in D, Op. 70, No. 1, the "Ghost" trio because of the mysterious opening of the second movement. His String Quartet in E-Flat, Op. 74 became the "Harp" quartet, owing to the harp-like *pizzicato* arpeggios in the first movement.

But it was Beethoven himself who chose the title "Eroica" for his massive Third Symphony. Here was a truly heroic work, and he dedicated it to the man he considered to be of heroic proportions—Napoleon Bonaparte. After Napoleon declared himself Emperor, Beethoven bitterly regretted the dedication. Beethoven also named his Sonata No. 8 in C Minor the "Pathétique" because of its passionate depths. His Sonata for Violin and Piano in A Major, Op. 47, became the "Kreutzer" sonata because it was dedicated to violinist Rodolphe Kreutzer who never, so far as is known, played the work in public. It is said that despite the dedication, Beethoven actually wrote the sonata for a mulatto violinist, Bridgetower, with whom he played the work in its initial public performance in 1803.

Dedication also enters into the nicknaming of Elgar's Variations on an Original Theme. Each of the fourteen variations is dedicated to a friend, and the music was written as a series of tone poems which portrayed the unnamed individuals honored. The guess-again nature of the dedication soon led to the nickname, "Enigma Variations."

Schubert and Schumann

It was posterity, of course, and not Schubert who entitled his Symphony No. 8 in B Minor the "Unfinished." Brought to public light many years after Schubert's death, the lyrical Eighth was considered unfinished, in that it had only two movements instead of the customary four. Sketches of the third and fourth movements were found, but as yet there has been no complete unanimity of critical opinion as to whether Schubert realized they were superfluous and so discarded them, or whether he did plan eventually to develop them for inclusion in the work.

Not posterity, but Robert Schumann, was responsible for conferring upon Schubert's Symphony No. 7 in C the fulsome title, "Symphony of Heavenly Length." Finished the year of Schubert's death, 1828, it was played once and then forgotten until Schumann found the score in a pile of manuscripts owned by Schubert's brother.

One of Schubert's friends greatly admired a song the Viennese composer had written. He suggested developing it further. Schubert concurred. He wrote the Quintet in A, Op. 114, using variations of the song in the fourth of the five movements. Because the earlier song was called the *Trout*, the entire quintet is now known by the same piscatorial title.

The poignant brooding of Schubert's Fourth Symphony gave this work the nickname of "Tragic." The same darkly majestic qualities prompted Brahms to name one of his best-known but least popular compositions the Tragic Overture, Op. 81. So far as is known, neither man had any particular tragedy in mind when writing his composition, although some authorities conjecture that Brahms was inspired by the story of Faust, Hamlet, Medea, or Macbeth, depending on whom you read.

Speaking of Johannes Brahms, his Sextet in G Major, Op. 36, is known as the "Agathe" as a result of one of his many romantic attachments, this one with Agathe von Siebold. His biographers say that Brahms, retreating from what began to assume the aspects of a major engagement, wrote the sextet as a farewell token for Agathe. He contrived to fashion the notes A, G, A, H (German equivalent of our B Natural), and E into a phrase of the principal theme in the first movement.

Berlioz and Tchaikovsky

A love affair also inspired Hector Berlioz to write his flaming *Symphonie Fantastique*, Op. 14a, which he frankly subtitled "Episode in the Life of an Artist." The episode was his violent love for an Irish actress, Henrietta Smithson, whom he first saw on the stage in 1827. For a time she ignored him, in the beginning because she was utterly unaware of his adulation. He poured all his passion and a generous portion of his brilliant color into his symphony, staining his light of love with the crimson hue of the harlot. Later he professed his error in musically depicting his sweetheart as a courtesan. And so they were married, lived most unhappily for a time, and parted. Thus endeth the episode.

Peter Tchaikovsky's brother, after hearing the first playing of the composer's Symphony No. 6 in B Minor in 1893, suggested that it be named the "Tragic." To the Russian composer this seemed too stark and grim, and he refused. The brother then offered "Pathétique," and by that name is this brooding, sensitive work known today. Many believe that Tchaikovsky agreed to the nickname because he had a presentiment of death. He died a few weeks after the première.

The wintriness of Russia runs with chilling notes through the immaturity of Tchaikovsky's First Symphony in G Minor. Hence the nickname, "Winter Daydreams." His Second Symphony in C Minor, rippling with Ukrainian melodic nuances, has earned the nickname "Little Russia."

Because the opening subject in Bach's Prelude and Fugue in E-Flat Major is the same as the first line of a hymn ascribed to an organist of St. Anne's church in London, this composition is known as "St. Anne's" Fugue. The same phrase, incidentally, has been used by many other composers, among them Handel.

The musical term "Largo" identifies one of Handel's best known works, probably because "Largo" is easier to say than "Ombra Mai Fu." The composition actually is an aria by that name and was originally sung in the opening scene of "Xerxes," Handel's opera which was produced in London in 1738.

To return to Haydn, an obvious misnomer among the nicknames of his many symphonies is the "London" subtitle joined to his Symphony No. 104 in D Minor and Major. This is only one of twelve symphonies Haydn wrote for Salomon, the London violinist and impresario, and any one of them has an equal right to the nickname decorating No. 104.

Haydn's Symphony No. 94 in G Major, one of the London group, is called the "Surprise" because of the sudden full orchestra chord at the end of a quiet theme in the stately paced second movement. Nicknames of various other Haydn symphonies include "Tick-Tock," the "Drum Roll," and the "Hen," all suggested by certain musical phrasings or rhythms. His "Toy Symphony" is so called because the resourceful Papa of the Symphony intended that it should be played only with toy instruments.

Mozart and Sibelius

Who first dubbed Mozart's Symphony No. 41 in G Minor the "Jupiter?" History seems to have lost his name and any especial reason he might have had. But it is generally agreed that the title was meant to indicate the high esteem in which the work was held from the moment of its première. His Symphony No. 35 in D was entitled the "Haffner" for a very special reason, however. Haffner, burgomaster of Salzburg, was one of Mozart's patrons and the work was dedicated to his family. Because Mozart introduced his Symphony No. 38 in D Major in Prague in 1787, the composition is named after the city. For like reasons, his Symphony No. 36 in C Major is called the "Linz."

Back in the early 1700's, Christian Ludwig, margrave of Brandenburg, collected concertos with all the jealous zeal of a small boy rounding up marbles. He ordered a set of six from a certain Johann Sebastian Bach. Today the "Brandenburg Concertos" are among the composer's most-played works.

"Finlandia," originally the last number in a suite written by Jean Sibelius as a protest against Russian despotism, was known by several names in its early years. Sibelius called it "Suomi," the Finns' name for their homeland. The French heard it played as "Patrie," while to the Germans it was "Vaterland." Only after the Finns succeeded in breaking the Tsar's grip upon their national life was this thundering work permitted performance in Finland under its present name.

The recent Russian farrago over the "decadent" proclivities of Soviet composers must have brought a blush to the guilty face of Serge Prokofiev. For he called his Symphony in D Major, Op. 25, the "Classical" symphony, because he wrote it, according to his biographers, as he thought Mozart would have.

Schubert was not the only composer to leave a symphony unfinished. Anton Bruckner, the Austrian teacher and composer, was working on a fourth movement for his weighty and amazingly involved Symphony No. 9 in D Minor when he died in 1896. Scarcely played today, it is nicknamed his "Unfinished." Much more popular is his Fourth Symphony in E-Flat. Two years after he wrote it, Bruckner invented a program for the music, a highly imaginative story which prompted him also to nickname the composition the "Romantic" symphony.

Symphony à la Hollywood

Gustav Mahler wrote his extraordinary Symphony No. 8 in the best Hollywood manner. It is literally a colossus. First presented in 1910 but not very often since, it required two choruses of two hundred and fifty voices each, a children's choir of three hundred and fifty, an augmented orchestra of one hundred and forty-six, and seven soloists. Small wonder that it was dubbed the "Symphony of a Thousand." Add them yourself.

Lalo's "Norwegian Rhapsody" actually is entitled Rhapsody for Orchestra. However, Lalo had included in the work parts of an earlier composition, *Norwegian Fantasia*, which had enjoyed wide popularity. Gravity, seeking something specific, carried the old name forward into the new work.

World travels have prompted nicknames of many compositions. For example, after he visited America, Antonín Dvořák wrote his Symphony No. 5 in E Minor and called it "From the New World." His String Quartet, Op. 96, also inspired by his sojourn in the United States, is otherwise known as the "American" quartet.

Mendelssohn, too, used the locale of his wide and frequent travels to identify the compositions those travels inspired. His Symphony No. 3 and Symphony No. 4 are known as the "Scotch" and "Italian" respectively. While in Scotland (*Continued on Page 436*)

an Galamian, born in 1903, received his early training at the School of the Philharmonic Society of Moscow. After his graduation in 1922, he went to Germany and later to France, where he studied with Lucien Capet. After giving a series of concerts throughout Europe, he accepted a position as violin teacher in the Conservatoire de Paris. There he devoted all his time to his pupils and in 1933 became vice-president of the school. Three years later he joined the faculty of the École Normale de Musique. In the fall of 1937 Ivan Galamian came to the United States for the first time. Until the war his teaching activities were divided between New York and Paris. Since 1939 he has been a permanent resident of this country. At present he is a member of the faculty of The Curtis Institute of Music in Philadelphia and of the Juilliard School of Music in New York. During the summer months he teaches in his own music school at Westport, New York.

—EDITOR'S NOTE.

The Basis of Fine Violin Playing

A Conference with

Ivan Galamian

by Harold Berkley



IVAN GALAMIAN

It has been said that there are no good teachers, only good pupils. Whoever said it must have been a cynic, but there is a little truth in it, nevertheless—a germ of truth. A teacher can only be recognized as good if he is lucky enough to have outstanding pupils. This, I think, is the meaning behind the statement. Further, if a pupil has exceptional talent, often does not matter with whom he studies, always provided that the teacher has certain qualifications for his work. Perhaps this is another shade of meaning in the motto which at first sounds so strange.

What are the qualifications of a good violin teacher? It is not hard to answer. He must know music, he must understand thoroughly the technique of violin playing, he must love teaching, he must have control of his temperament, and he must be a psychologist. These qualities are not so very rare, but let us examine them more closely to see just what they imply. To know music with the head is not enough; the teacher must know it with his heart and his instinct, aware of its innate meaning, and sensitive to its various styles. His approach to the pupil cannot be the same if he is teaching Mozart as it would be if he were giving a lesson on a Vieuxtemps concerto. That, of course, is an extreme example, but it will illustrate what I mean about the necessity for a teacher to be sensitively aware of musical style. Further, his appreciation of music must always be growing. If he teaches the Bach Sonatas when he is forty and he did when he was thirty, there is something wrong with him.

Always New Ideas

A thorough knowledge of violin technique is to be expected of any well-trained teacher. But I think this, too, is not enough. If one has taught conscientiously, new thoughts, new ideas have occurred. They should be examined and tested. It may be a new way of explaining to a beginner how to hold the left hand, or it may be an easier way of overcoming a difficulty in the Paganini Caprices. If it proves valuable, the teacher should keep it in his mind ready to use when an occasion may again require it. Every thoughtful teacher can add to the sum total of teaching knowledge.

The teacher must love teaching for its own sake; not for its financial rewards. If these are his chief interests in teaching he will never do the best work. He has to teach because it is his mission. It must be, for him, an Art in itself, not something secondary, a side issue. Teaching is too absorbing to be given second place in a man's artistic life. If the applause of large audiences means more to him, then he had better not teach, for he cannot be successful. To the teacher each pupil opens a new horizon, each pupil is a new adventure. And it is not only the exceptionally talented pupils that stimulate a man at his best: there is the joy of solving the problems of the less talented. Often these seem impossible to solve, but if one succeeds—and generally one can—sense of achievement is exhilarating. The less tal-

ented students often seem so more from psychological difficulties than from any real lack of violinistic ability. To overcome these difficulties means more work for the brain and more joy when they have been conquered. To be successful—and by this I mean to do really good work—the teacher must be always looking for new problems to solve. He must use his brain, keep it agile. For the better his brain functions, the better teacher he will be.

In order to have his brain work at its best, he must have a complete control of his natural temperament. Private troubles or upsets should never interfere with the relationship between teacher and pupil. I knew a teacher once who had a very uneven domestic life, to say the least. If things were going well at home, he was an excellent teacher; but if there had been difficulties, he was a bear! He took his exasperation out on his pupils in a most unjustifiable manner. This meant, of course, that his pupils never knew what sort of man they would meet when they went for their lessons. An unstable relationship of this sort is obviously very bad—bad for the teacher and certainly bad for the pupil.

Understanding the Pupil

I said something just now about the psychological difficulties of pupils. Seven out of ten pupils have them, and the teacher must be a psychologist to deal with them successfully. This does not mean that he must read many ponderous volumes on psychology—though reading a few would not do any harm; it means, rather, that he must “feel” psychology and sense the subtleties of the relationship between one human being and another. Then he must apply what he feels in his work with his pupils. Every pupil has a different psyche and only after the teacher discovers it can he really lead the pupil. Every pupil is different—that is what makes teaching interesting and so much fun.

The teacher must try to understand the psyche of the pupil, and should so teach that the pupil understands his. When this psychological rapport is established, much can be done. For the pupil will become fond of the teacher and trust him. This trust is vitally important. The pupil must have faith that whatever the teacher tells him to do is for his best good. Often a teacher must assign studies or exercises that are musically uninteresting. If the pupil does not have faith, his practicing of them will not be conscientious. But if he does trust his teacher and likes him, he will do his best with these dry exercises and benefit from them.

A teacher should never become angry with a pupil; if he does, it is not good for him or his pupil. I think I have been angry twice, and each time I have regretted it later. But I have pretended to be angry many times, when it seemed to be educationally necessary. On this point I would say—Never become angry when you are really angry; but only when you think it may do some good.

While I am talking about what I conceive to be the duties of the teacher, I should like, with all humility, to say one thing more: The teacher must be conscientious. Not merely conscientious in the instruction he gives, but in all his relations with the pupil. He must be honest. If he has a pupil who is ambitious for a concert career but whom he knows not to have enough talent, it is his duty to tell him exactly what he thinks and to guide him towards a field for which he is better fitted.

Conscientiousness extends, too, to the conduct of the lessons themselves. If he wishes to keep the respect of his pupils, the teacher should always be punctual and always well-mannered. Above all, he must be patient. An impatient teacher is not a good teacher. One often forgets that what is easy now was once difficult, and is still difficult for the young student.

Then there is one other point that is worth a comment: the habit some teachers have of generalizing. There are not so many general, inclusive rules for violin playing as some people think. And what rules there are must be flexible. They must be adapted to the pupil, not the pupil to the rules.

The Pupil's Responsibilities

But we have talked enough about the responsibilities of the teacher; those of the pupil must be considered. If the results of teaching are to be good, the pupil must carry certain very definite responsibilities, chiefly concerning his attitude towards his teacher and his approach to his work. We have agreed that the pupil must have faith, for if this is lacking, the teacher works at a great disadvantage. Regarding his approach to music; his first concern must be always to play better, to make more and more of the music he is studying, to understand it better, and to give it more eloquence. There are too many students who are more interested in the money they will make than in anything else. Such pupils cannot do their best, for concern with financial results is always poisonous to artistic development. When I was a student at the Conservatory in Moscow I never heard any discussion of artist's fees, teacher's salaries, or the money the students hoped to make when they entered professional life. But what long discussions there were about this artist's interpretations, as compared with the interpretations of that one!

This brings up another point. The pupil should hear as many concerts as possible; not only of violinists, but also pianists, (Continued on Page 447)

VIOLIN

Edited by Harold Berkley

Q. 1. Please tell me about stage manners for children six to twelve years old, as to approaching and leaving the piano at a class recital. Should they bow (or curtsy) either or both when they come on and leave the stage?

2. In a trio or duet, what should be the order in approaching and leaving the stage?

3. Will you give me some suggestions about class recitals in the teacher's home?

4. What plan, method, or books do you recommend for an eight-year-old girl who is to begin piano study, but who cannot seem to carry a tune alone although she has sung with other children in both school and church?

—D. A. R.

A. There are no set rules, but I myself like to see the child walk naturally to the piano chair, turn to the audience, and nod or smile before sitting down. After playing he should turn again toward the audience as they applaud, and either whisper "Thank you" as he nods his head or bows; or if it is a girl, curtsy—if the teacher or the girl herself prefers this. The details are merely a matter of taste, but certainly all children who perform in public should, as a minimum, learn to face the audience and smile before playing; then turn toward them again for a moment with either a "Thank you" and a nod or a more formal bow, before leaving the stage. Boys hate to make elaborate bows, and I am not in favor of compelling them to do things that seem to them to be silly; but they too must learn at least a modicum of the social graces, and if they are told that all public performers do these things, they will usually cooperate—especially if the teacher knows how to tell them with a smile instead of a grim "You must."

2. It depends on the sort of trio it is. If one of the three is a woman or girl, she always comes out first, and at the close of the performance the men stand aside so that she may leave the stage ahead of them. If there are three women or three men, and if some of the instruments (such as the 'cello) require special adjusting of position, or if one or more must use a music stand, then these players come out first and the pianist follows. If one of the performers in either a duet or a trio is more important than the others, then that person usually comes out first and leaves first. But if a man and a woman are to perform together, even if the man is the soloist, the woman comes out first, and at the end the man stands aside so that she may precede him as they leave the stage. However, if a woman plays an accompaniment for a man, she does not rise and bow unless he nods to her or takes her hand for a joint bow.

3. I greatly approve of frequent class recitals in the teacher's own home or studio, and I believe that the same rules of courtesy should prevail here as at the larger public performance—just as I believe that all children should be taught good table manners in their own homes, even though no "company" may be present. One of the things for which I am most grateful to my own mother is that she taught her children to be courteous to older people whether "at home or abroad;" and when I went to college although I was raw and inexperienced in all sorts of ways, I had as good table manners as anyone. And just as true courtesy begins at home, so good stage

Questions and Answers

Conducted by

Karl W. Gehrken, Mus.Doc.



Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary

Assisted by
Professor Robert A. Melcher
Oberlin College

it so we don't buy such pieces any more; but if some one has a piece they especially want to hear, he will play it for them. There is such a demand for popular music now that we wonder if he ought not to play more of it instead of sticking to classical music all the time. Will you advise us?

—Mrs. D. H. F.

deportment should begin at the small recital.

4. I suggest that you use one of the many "first grade" books now available that have words accompanying even the very simplest pieces, and that you teach your pupil, from the very beginning, to sing as well as to play.

More Advice for a Talented Boy

Q. About a year ago I wrote you concerning our son, who was at that time fourteen years old and doing very well with his music. He is now a year older, and has grown so rapidly that he is six feet tall, but his weight is in good proportion to his height. Following your advice we got him a new piano, put him in charge of a man teacher, and did not push the trombone although he does very well with it in his school band. His teacher tells us that our son has a real musical career ahead of him if he wants it, and we feel that by this time he ought to know.

For the spring recital this boy is playing the first movement of the Saint Saëns Concerto in G Minor, with his teacher playing the orchestra part on the organ. Our son thinks he would like to take some organ lessons, but his piano teacher advises against it, and we wonder what you think. The boy does well in school and has been on the honor roll five times this year. A few weeks ago his piano teacher took him to Pittsburgh to hear a concert which included the concerto that he himself is working on, and we think that was a fine experience for him.

We should like any further advice that you may have to offer, and I should like especially to know what you think of a high school boy attending a conservatory. We may be moving soon to a town where there is a music school at the high school, with lessons after regular school hours. I should like also to know whether you think we ought to insist on our boy playing popular music. He isn't interested in

A. I am of course delighted with your letter—just as anyone would naturally be pleased to know that his advice has been followed—and that it worked! So first of all I want to thank you for taking the trouble to write me such a fine long letter. (Few people seem to take the trouble to say thank-you these days!) I have had to abbreviate your letter somewhat, but I have asked Dr. Cooke to print at least the main points in it because it seems to me that many other parents might profit by the extremely intelligent way in which this boy's parents are directing his musical career. If space were available I could write an entire page in reply, but because I must also provide answers to dozens of other questions, I will merely list a few of the high spots by means of brief comments and very short answers.

1. I am glad that K. is continuing to play in the school band, not only because the ensemble musical training is worth something, but because he needs social experience, and belonging to the school band will make up to a certain extent for the fact that he will probably not be able to play baseball or football because of the danger to his fingers. I urge you also to use your influence to induce your son to attend school affairs of various sorts, and to learn to associate easily with other people. Many musicians are not well-adjusted, normal people because during adolescence they were pushed into giving all their time and thought to a musical career, and much as I myself love music, I do not feel that it is wise for a boy to withdraw himself entirely from other people and other types of activity.

2. I think it is still a little early for your boy to decide definitely to devote his life to music. By all means continue to give him the chance to study it intensively, as you have been doing. But if, when he is a few years older, he

should decide to work in an entirely different field, don't be heart-broken—and don't feel either that you have wasted your money. Music enriches life and by giving your son this fine musical training you are providing a richer, finer life for him—whether he becomes a professional musician or an amateur one.

3. I am glad you were able to get the new piano, and I feel certain that the satisfaction that all of you are deriving from it will more than repay you for whatever sacrifice you and your husband have had to make in order to buy it.

4. My suggestion is that K postpone organ lessons for a few years—perhaps until after his graduation from high school.

5. You are fortunate to have so fine a man-teacher available. An adolescent boy needs the guidance of men as well as of women, and usually he has too many women teachers. The fact that this teacher took his pupil to a concert where the boy's own piece was to be played put the teacher very high in my regard. I wish more teachers—both men and women—would take this sort of intelligent interest in their pupils. (I wish also that there were more men teachers!) Along this same line I advise you to begin as soon as possible to purchase phonograph recordings of fine compositions, so that while your son is learning to play a certain composition he may sometimes have a chance to hear it performed by a great artist.

6. As for popular music, I think your son is being very sensible about it, and I urge you not to require him to play it if he doesn't want to.

7. I like the idea of having a music school included as a part of the high school, and if fine teachers are available it might be a great advantage to the student because of the closer correlation between music study and academic subjects. On the other hand, it would be too bad if your son had to stop his work with a teacher under whom he seems to be doing so well. (Talented children often cause difficult problems to arise.)

Is There a Book About Piano Teaching?

Q. I used to be a student of yours in the School Music department at Oberlin, but now I find myself teaching piano in Nevada. I am married and have three lovely children, but I have been asked to take some piano pupils, and I should like to do the teaching as well as possible. Have you any suggestions as to a book that compares the various methods?—Mrs. A. R. B.

A. I am sorry to have to tell you that so far as I know there is no book of the sort you ask about. There are plenty of books about piano teaching, of course, but the ones I have seen are all either connected with some particular system or series of pupils' books, or else they represent merely the author's own ideas and methods. What you are evidently looking for is a book of comparative methods and materials, but it would take a very broad-minded person to write such a book, and I doubt if it ever gets written. Probably your best bet will be to go through all the *Etudes* of the past few years, reading not only the fine articles on piano teaching but also the answers to questions that have been written by the heads of the different departments.

They Called Him "Skid Row Tchaikovsky"

A Symphony of Healing

by Ray Freedman

ON a sticky June night several years ago a human derelict from a teeming midwest city's Skid Row was admitted to the violent mental ward of the Wayne County General Hospital in Detroit, a pronounced alcoholic.

A chronic "Wino," or canned heat addict, he met his nemesis when he mixed a quart of canned heat and wine "nitro" with a pint of rubbing alcohol and a box of aspirin, and swallowed the foul contents. Hours later they carried him away a raving, delirium-racked madman and locked him securely in a padded cell at the Wayne County General Hospital to undergo treatment.

For months the small Skid Row habitue squatted behind bars fighting a battle of alcoholic madness . . . until the sudden dawn of awakening. Then began the long, drawnout battle against liquor, cheap liquor . . . the dregs of Skid Row. A bum, an alcoholic from the age of fifteen (when he left his overcrowded home to cast his lot with other homeless lost souls), petty thief, an anti-social, foul-mouthed, fighting bit of humanity, as he had been in the past, he wanted now only to redeem the lost years.

He would sit for hours, listening intently to theuring strains of music, as it poured forth from a radio loud speaker just outside his barred cell in the hospital. There was always music in his soul. Even in his sodden moments, music poured forth from the back of his mind, crying for release. He begged for pencil and paper. Nurses were reluctant, but the doctor assigned to his case ordered that he be given a pen, for there was a glimmer of hope for him.

A Common Ground

He had always worshipped the composer Tchaikovsky. Not particularly for his great music, but because of the tragic story behind the composer and his known

A few years ago our country was greatly excited about the news of the piano performances of Maestro X at the Wayne County General Hospital and Infirmary at Dearborn, Michigan. Your Editor was present at this performance and was astonished by the playing of the anonymous pianist. According to a statement by his mother, he entered the hospital in a distressing mental condition. He previously had been a musician and teacher, but had been unable to play for some time. After help from a music teacher on the staff of the hospital, he resumed playing and performed works of Chopin, Liszt, Mozart, and Rachmaninoff before an audience composed of

members of the Music Teachers National Association, then in convention at Detroit.

It was extremely difficult for him to collect his thoughts and to utter simple words, but Dr. Altschuler made clear that his improvement since taking music lessons had been extraordinary. The pianist had formerly been a reader of ETUDE. His mother introduced the writer as Editor of ETUDE. After about a minute, the patient's face lighted up with keen delight and he muttered "ETUDE." His mother, with tears in her voice, said that only a few months before, he was incapable of saying any words.

—EDITOR'S NOTE.

weaknesses . . . the same kind of shortcomings that bordered on his own, the same emotional instability.

He began to write, write, and write, for hours on end. His doctors became interested. Dr. Ira Altschuler, head of the group and musical therapy departments at the Wayne County General Hospital, became acquainted with the little Skid Row patient and talked with him for many hours. When he discovered the patient's avid interest in Tchaikovsky, he knew he had found a bridge that might let him find the true soul of his patient. The nineteenth century Rus-

sian composer, he discovered after a fashion, was the little patient's standard of comparison for everything in life—musical or otherwise. Things were like or unlike Tchaikovsky. He had a theme written much in the style of Tchaikovsky and it represented to him at least his mixed emotions toward his mother.

It kept coming back, Dr. Altschuler explained, as the patient hummed or tinkered at a piano in the ward. Thus the man who is inhibited through fear, shame, or pride, and tries to cover his emotions, reveals his real thoughts and emotions if he happens to be a composer. In the wake of that discovery, it was no great task to interpret the Skid Row patient's personality, to find what he struggled vainly to hide.

A Gradual Awakening

Dr. Altschuler began with the simplest of melodies and advanced his patient into the field of harmonics. As the patient advanced musically, he also advanced emotionally, and was more and more able to see for himself where his troubles in a large part reposed.

Then from the nerve-shattering discords of midnight on Skid Row came the symphonic picture of a haunting melody . . . and only recently it was played by eighty skilled musicians, composing the Detroit Symphony Orchestra, who rendered the first movement of the symphony known as "Eloise."

Composed in a large part by the violent little man who was once known as the scourge of Skid Row, but who now has fully recovered his sanity, it will be a tonal picture of what happens when the normal and abnormal in the mind of normal man clash. As music it has won the admiration of all musicians who have heard it. Moreover, as a demonstration of the powers of musical therapy, it has won the interest of psychiatrists and scientists in many sections of the nation.

On the most part, the music tells the story of the inner conflict. Only one of the four formal movements of the symphony was presented, but in the ten or twelve minutes it required, the story was well launched. It opens with a simple little theme, the World War I song, *Pack Up Your Troubles* . . . a number used frequently in music therapy at the hospital; gay, sweet, and rhythmical, the very title has a decided lilting air which is good therapy.

It is morning, and the patients are awakening. Then come the strange mutterings, the confused clashing, the angry protests, the wailing of despair, as the disturbed patients fight against reality. There are fear and terror and hate in the symphonic picture against which the little theme must fight, call and coax, offer help and peace . . .

There is small doubt that (Continued on Page 442)



MUSIC THERAPISTS AT WORK

This picture was made at the Wayne County General Hospital at Eloise, Michigan. It shows a group of music therapists at work with mental and neurotic patients. The law does not permit the publication of portraits of patients.

THE first "must" for the young pianist is a good start. Since my own start was made at three, I don't remember much about it, but my mother tells me that I was always playing around the piano. I would press down one key and listen intently to its sound before going on to the next. It seems I never slapped down a number of keys in a group. When my mother found I had absolute pitch, she began teaching me, using elementary books. A year later, she took me to James Woodward King, who found me ready for more advanced work. During these years, Mother always practiced with me, making practice a pleasure. She felt—and so do I—that good practice habits can be established by eliminating the feeling of loneliness. Talking about my work while I worked, and feeling that my mother was there to help and encourage me, was a wonderful thing.

The Problem of a Small Hand

My greatest technical problem grew out of the size of my hands. At the start, I could not span an octave, and so octaves were avoided. By the time I began to play octaves, the rest of my general technique was fairly well developed. To compensate, I stretched my hand by pressing the thumb and index finger (also thumb and fifth finger) against any flat surface. Naturally, this need to stretch inclined my wrists to stiffness. I have overcome this by keeping my wrists as relaxed as possible, and by centering hand movement in the hand and wrist only—not in the arm. The only other problem has been double-thirds—a difficulty to all pianists! The "jumping thumb" is always ready to make double-thirds uneven. Here my chief aid has been frequent repetition of double-third scales, especially chromatic minor double-thirds. Generally speaking, the acquiring of a smooth, even technique is aided by turning, or rotating, the whole hand, during scales, runs, and arpeggios, in the direction in which the passage is going. This makes an immediate improvement in the equality of sound of all the notes. In the early days, it seems necessary to practice each hand separately; but as technic improves and interpretation grows increasingly important, too much practice of this kind tends to produce a pedan-

Problems of the Young Pianist

A Conference with

Paulena Carter

Sensational Young Pianist and Composer

by Jennifer Royce

Born in California in 1930, Paulena Carter began music study at the age of three, with her mother, a capable pianist. At four, the child was ready for advanced study under James Woodward King, and gave her first broadcast that year. At five, she wrote her first composition; at seven, was soloist with the Stockton Municipal Symphony; and at nine, won the Hood Scholarship at the Philadelphia Conservatory of Music (the next youngest competitor was seventeen), coaching with Olga Samaroff and winning the same scholarship the next year. She studied harmony, counterpoint, orchestration, and composition with Dr. Mary Carr Moore, and coaches with Max Rabinowitch. At thirteen, Miss Carter accomplished several feats: she won First Prize

in the Los Angeles Philharmonic Young Artists Competition, appearing as soloist with that group under Alfred Wallenstein; earned a first prize and performance for her composition, "Cinderella Suite"; was graduated from high school with a scholastic average of 99.2; and entered professional music. At fifteen, she had her own radio program. Miss Carter has appeared as recitalist, as soloist with leading orchestras, and as featured star on many network radio shows, in addition to working as a member of the California Junior Symphony, and composing. She was recently starred on ABC's Meredith Willson program. Miss Carter lives with her parents, in California. Her hobby is fencing.

EDITOR'S NOTE.

tic reading. At present, I reserve each-hand-alone practice for the figuring out of fingerings or special effects.

I keep the mornings for my best practice efforts. After warming up with scales and arpeggios, I begin serious work on pieces. And I feel that "problem passages" from the works themselves offer the best material for technical study. After all, each new piece contains literally dozens of "exercises," if they are recognized and studied as such. When each new piece is explored for such exercises, the technical resources acquired, after a period of time, are practically unlimited. Certainly, scales and other basic techniques must be thoroughly mastered—but in addition, each new piece should be regarded as a potential gold mine of further valuable drills.

My own method of learning new works is to begin by sightreading the piece as a whole (or the full first section or movement of a longer composition). This gives me an over-all picture of the musical and technical problems involved. I then select the most difficult passages and practice them as exercises. After the hard places are mastered, I read through the whole work several times more. By then I usually have it pretty well blocked in, and it remains only to polish it, for evenness, phrasing, and nuancing. Also by then, I usually find that I have memorized the work. When works are not so readily memorized, I find it useful to study them section by section, away from the piano, memorizing chord formations, melody line, and so on. The best memory aid, though, is concentrated repetition. One should always know exactly from where one moves, and to where one is going. However, I think the real problem in memorizing is not actual memory so much as what can happen to even a well-memorized piece when one plays it before an audience. Hence I think it very important to "try out" a newly

memorized work on your parents or friends. This will bring out weak spots you did not realize were there. When these passages have again been thoroughly practiced, one feels much surer about playing the work in public.

Building Musicianship

I think the greatest purely technical problem of the young pianist today is the tendency to become percussive—to play all works, even lyric lines, with a hard and brittle touch. The percussive tone has its place, of course—but there seem to be fewer and fewer pianists who can play Mozart, Scarlatti, Chopin, and similar composers, with the delicate, almost fragile interpretation they require. Here the cure lies not in the fingers alone, but in the ear and the brain!

I have spoken thus far of technique—but there are other matters to keep in mind. Most important of these is the building of sound musicianship: No matter how fluent his fingers, a pianist is not a musician until he has a thorough knowledge of harmony, counterpoint, canon and fugue, form and analysis, and some orchestration and composition. This requires not only study, but an aware listening-out for what one can hear and absorb in Bach, Beethoven, and other great music. The acquiring of musicianship, however, is by no means a separate thing, to be explored apart from playing. It comes out in playing! In my opinion, the greatest purely musical problem is the perfecting of phrasing—the building, rounding, and shaping of phrases. After all, technique is only the means of expressing musical thought and meaning—the thought and meaning are made to sound through the phrase. Therefore, no matter how fluent your technique may be, it still remains to give an artistic interpretation of the notes, for beauty and effect.

Another help to musicianship is sight reading, which enables you not only to master your own work more intelligently, but also to win a wider acquaintanceship with all sorts, types, and "schools" of music. The value of being able to sight read and to learn new pieces quickly, has been brought home to me by my work, these past three years, with Meredith Willson. On his program I played not only a standard concert repertoire, but also classical arrangements of semi-popular and popular tunes. These arrangements were written for me each week, but I did not get them until the afternoon or the evening of the day before the broadcast. (Continued on Page 456)



PAULENA CARTER

CRIMSON CARNATIONS

An intriguing valse melody, which will be sure to please third grade pupils. The dotted lines indicate the direction of the melody. Always make the melody distinct, and as *legato* as possible. Grade 3.

Tempo di Valse moderato (♩ = 52)

MILO STEVENS

p rubato

poco rit.

a tempo

p

mp

Fine

D.C.

UNDER THE LINDEN TREE

One of the greatest melodists in musical history, Franz Schubert seemed to have an unending flow of lovely themes. Dr. Guy Maier has made these arrangements into valuable piano pieces, which are so obvious in performance that they do not need special comment. In *Let Me Dream*, a strict *legato* must be preserved, as though the chords were being played upon the organ. Grade 4.

Andantino (♩ = 60-66)

FRANZ SCHUBERT
Arr. by Guy Maier

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LET ME DREAM

FRANZ SCHUBERT
Arr. by Guy Maier

Andante (♩ = 52-58)

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POLONAISE

The fiery, trumpet-like note at the beginning of this very dramatic work sets the scene for one of Chopin's most exciting compositions. The third movement, in D-flat, provides a kind of pacifying and lighthearted repose, which must be performed very expressively to the end. Grade 5.

Allegro appassionato (♩=108)

FR. CHOPIN, Op. 26, No. 1

The musical score is presented in five systems, each with a grand staff (treble and bass clef). The key signature is D-flat major (three flats). The tempo is marked 'Allegro appassionato' with a metronome marking of 108 quarter notes per minute. The score includes various musical notations such as dynamics (ff, f, sf, p, mp, pp, cresc., decresc., dim.), articulation (accents, slurs, staccato), and fingerings (numbers 1-5). The piece begins with a powerful, trumpet-like chord in the right hand. The first system shows the initial development of the melody and accompaniment. The second system introduces a 'poco rit.' (slightly slower) section. The third system features a 'sotto voce' (softly) section. The fourth system includes a 'sempre più f' (always more forte) section. The fifth system concludes with a 'poco riten.' (slightly slower) section and a final 'pp rit.' (pianissimo, ritardando) ending.

a tempo con forza

tr *cresc.* *fz* *ten.*

Meno mosso ($\text{♩} = 94$)

rit. *dim.* *pp* *Fine* *con anima* *p dolce* *sempre tenuto*

f *dolcissimo* *poco cresc.*

con molto espressione *p* *cresc.* *p*

The musical score is written for piano and consists of several systems of staves. The notation includes various musical symbols such as notes, rests, triplets, and dynamic markings. The piece begins with a tempo marking of 'a tempo con forza' and includes a trill (tr) and a crescendo (cresc.) marking. The first system of staves shows a complex melodic line in the right hand and a supporting bass line in the left hand. The second system introduces a 'Meno mosso' tempo change and includes markings for 'rit.' (ritardando), 'dim.' (diminuendo), 'pp' (pianissimo), and 'Fine'. The third system continues the melodic development with a 'f' (forte) dynamic and a 'dolcissimo' (very soft) marking. The fourth system features a 'poco cresc.' (slight crescendo) and a 'con molto espressione' (with much expression) marking. The fifth system includes a 'p' (piano) dynamic and a 'cresc.' (crescendo) marking. The sixth system concludes the piece with a 'p' (piano) dynamic and a 'cresc.' (crescendo) marking. The notation is highly detailed, with many fingerings and articulations indicated throughout the piece.

This page contains six systems of musical notation for a piano piece. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The systems are as follows:

- System 1:** Features complex arpeggiated figures in both hands. The right hand includes fingerings 5, 4, 3 and 5, 4. The left hand includes fingerings 3, 1, 2, 4, 1, 3. Dynamics include *dim.* and *dolce*.
- System 2:** Continues the arpeggiated texture. The right hand has fingerings 5, 4, 5, 3. The left hand has fingerings 3, 3, 1, 3. Dynamics include *cresc.*, *cresc. ben legato*, and *riten.*.
- System 3:** The right hand features a triplet of eighth notes. The left hand has a triplet of eighth notes. Dynamics include *fp a tempo* and *dolce*.
- System 4:** The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Dynamics include *f*, *dim.*, and *riten.*.
- System 5:** The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Dynamics include *dolcissimo* and *poco cresc.*.
- System 6:** The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Dynamics include *dim.*, *p*, and *D.C.*.

THEME FROM PIANO CONCERTO IN B-FLAT MINOR

(2nd MOVEMENT)

This is one of Tschaikowsky's loveliest melodies and lends itself peculiarly well to a piano solo. Watch all marks of expression with great care.
Grade 5.

P. I. TSCHAIKOWSKY

Arr. by Henry Levine

Andante semplice (♩ = 42)

p dolcissimo

p espressivo

a tempo

pp

p

p dolce

pp

p

3

a tempo

sopra

poco rit.

p molto espressivo

poco cresc.

p espressivo

espressivo

dolce

pp

sotto

ppp

NAUTCH DANCER

Before playing the right hand part of this attractive little piece, play the left hand part with the sustained dotted half note and the *staccato* chords, until the background becomes habitual. Grade 3½.

WALTER O'DONNELL

Allegretto (♩ = 69)

The musical score for "NAUTCH DANCER" is presented in two systems, each containing four staves. The first system begins with the tempo marking "Allegretto (♩ = 69)". The left hand part is characterized by sustained dotted half notes and staccato chords, while the right hand part features a melody with various ornaments and dynamics. The score includes dynamic markings such as *mp*, *cresc.*, *f*, *dim.*, and *mf*. It also includes performance instructions like "1st time", "Last time", "Fine", and "D.S.". The piece concludes with a final chord marked "D.S.".

A SOUTHERN AIR

Miss Wright's compositions are so facile that they seem to fall under the fingers. Play the work easily and complacently, as though reciting it.
Grade 3.

N. LOUISE WRIGHT

Moderato (♩ = 84)

The musical score is written for piano in G major (one sharp) and 3/4 time. It begins with a tempo marking of 'Moderato' and a quarter note equal to 84 beats per minute. The score is divided into two systems of four measures each. The first system starts with a treble clef and a key signature of one sharp (F#). The melody is in the treble staff, and the bass staff provides harmonic support. The second system continues the melody and bass line. The third system introduces a 'dim.' (diminuendo) marking and a 'rit.' (ritardando) marking. The fourth system concludes with a 'Fine' marking. The fifth system begins with a 'mf' (mezzo-forte) dynamic and a 'rit.' marking. The sixth system continues the melody and bass line. The seventh system includes a 'mp' (mezzo-piano) dynamic and a 'rit.' marking. The eighth system concludes with a 'Fine' marking. The ninth system begins with a 'mf' dynamic and a 'rit.' marking. The tenth system continues the melody and bass line. The eleventh system includes a 'mp' dynamic and a 'rit.' marking. The twelfth system concludes with a 'Fine' marking. The thirteenth system begins with a 'p' (piano) dynamic and a 'rit.' marking. The fourteenth system continues the melody and bass line. The fifteenth system includes a 'pp' (pianissimo) dynamic and a 'rit.' marking. The sixteenth system concludes with a 'Fine' marking. The score ends with a 'D.S.' (Da Capo) instruction and a final cadence.

SALUTE TO THE COLORS

MARCH

Tempo di Marcia ($\text{♩} = 120$)

SECONDO

BERT R. ANTHONY

The musical score is written for piano and consists of several systems of music. The first system includes a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Tempo di Marcia ($\text{♩} = 120$)". The section is labeled "SECONDO". The music features various dynamics including *f* (forte), *sf* (sforzando), *mf* (mezzo-forte), and *sempre staccato*. The score includes fingerings (e.g., 4, 3, 2, 1, 4, 2, 1, 3, 4, 5) and articulation marks. A section labeled "TRIO" begins with a key signature change to two sharps (F# and C#) and a common time signature. The dynamics in the Trio section include *pp-ff* (pianissimo to fortissimo). The score concludes with a final key signature change to one sharp (F#) and a common time signature.

SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

PRIMO

Tempo di Marcia ($\text{♩} = 120$)

This musical score is for the 'PRIMO' part of the march 'Salute to the Colors' by Bert R. Anthony. It is written for a four-part band in G major (one sharp) and 2/4 time. The tempo is 'Tempo di Marcia' with a quarter note equal to 120 beats per minute. The score is divided into two main sections: the first section is marked 'PRIMO' and the second section is marked 'TRIO'. The first section begins with a forte (*f*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second section, marked 'TRIO', begins with a double bar line and a key signature change to F major (two flats). It features a 'pp-ff' (pianissimo to fortissimo) dynamic range and includes a 'TRIO' section with a key signature change to D major (two sharps). The score is filled with numerous fingering numbers (1-5) and articulation marks (accents, slurs, and breath marks) to guide the performer. The notation includes treble and bass staves for each part, with various musical symbols such as notes, rests, and dynamic markings.

SECONDO

SWEET HOUR OF PRAYER

William W. Walford

SECONDO

WILLIAM B. BRADBURY

Arr. by Ada Richter

PRIMO

Fine *f* *mf* *fz* *f* *D.S. al Fine*

SWEET HOUR OF PRAYER

William W. Walford

PRIMO

WILLIAM B. BRADBURY
Arr. by Ada Richter

mf *fz* *p* *f cresc.* *f* *pp*

Sweet hour of pray'r! Sweet hour of pray'r! That calls me from a world of care, And
bids me at my Fa-ther's throne Make all my wants and wish-es known. In sea-sons of dis-tress and grief, My
soul has oft-en found re-lief; And oft es-caped the tempt-er's snare, By thy re-turn, sweet hour of pray'r!

THE SUMMER DAYS ARE COME AGAIN

Samuel Longfellow *

Molto moderato

GEORGE BLAK

mp

p

1. The sum - mer days are come a - gain; Once more the glad - earth yields Her
 2. The sum - mer days are come a - gain; The birds are on - the - wing; God's

p

mf

gold - en wealth of rip - 'ning grain, And breath of clov - er - fields, And deep - ning shade of
 prais - es, in their lov - ing strain, Un - con - cious - ly - they sing. We know who giv - eth

p

sum - mer woods, And glow of sum - mer air, And wing - ing thoughts, and hap - py moods Of
 all the good That doth our cup o'er - brim; For sum - mer joy in field and wood, We

1 2

love and joy and prayer. Him.
 lift our song to -

pp

Lento

ABOUT FROGS

CECIL BURLEIGH, Op. 69, No. 3

With humor (♩=104)

VIOLIN

PIANO

staccato .

p staccato

increase

mf

f

dim.

p

f

dim.

p

gradually softer

pizz.

pp

gradually softer

pp

Prepare { Sw. Strings
Gl.
Ped. Soft 16' coup. to Sw.

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Andante sostenuto (♩=84)

MANUALS

PEDAL

Sw.

(A)

v legato

Ped. 52

(B) Solo

p Sw. (A)

cresc.

p cresc.

f

p

p Sw. (B) Add Flutes 8' & 4'

cresc.

This page of musical notation contains several systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key performance instructions include:

- Top System:** Features a forte (*f*) dynamic in the first staff and a piano (*p*) dynamic in the second staff.
- Second System:** Includes piano (*p*) dynamics in the first and third staves, and a forte (*f*) dynamic in the fourth staff.
- Third System:** Marked with a piano (*p*) dynamic and a *smorz.* (diminuendo) instruction in the first staff. A *Solo* instruction is placed above the second staff. A circled 'G' with the text "Sw. Flutes off" is located between the second and third staves. A *cresc.* (crescendo) marking is in the third staff, and a forte (*f*) dynamic is in the fourth staff.
- Fourth System:** Features piano (*p*) dynamics in the first and third staves, and a *smorz.* instruction in the fourth staff.
- Fifth System:** Includes piano (*p*) dynamics in the first and third staves, and a forte (*f*) dynamic in the fourth staff.

The notation is written in a key with one sharp (F#) and includes various rhythmic values and phrasing slurs.

DRIFTING ALONG

Grade 1.

Moderato (♩ = 60)

CLEO ALLEN HIBBS

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THE DANCING ELF

Grade 2.

Moderato (♩ = 60)

J. J. THOMAS

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First system of the musical score. It consists of two staves, treble and bass, in G major (one sharp). The treble staff has a melody with eighth and sixteenth notes, and the bass staff has a supporting line with dotted rhythms. Fingerings are indicated with numbers 1-5. Dynamics include *mf* and *pp*. The system ends with a *D.C.* (Da Capo) instruction.

DRESS PARADE

ANNA CHRISTENSEN

Grade 2.

Marcia

Second system of the musical score. It continues the melody and accompaniment. The treble staff includes a right-hand part (*r. h.*) and a left-hand part (*l. h.*). Dynamics range from *mf* to *ff*. The system includes a *Fine* marking and a *D.S.* (Da Segno) instruction. Fingerings and articulation marks are present throughout.

RIDING DOWN THE TRAIL

Grade 2½

Moderato (♩ = 84)

ANNE ROBINSON

mf

Pony jogging along.

1st time Last time

pp molto rit.

Fine

Melody in l.h.

mf espressivo

mp

dim.

D.C. al Fine

Franz Schubert

(Continued from Page 404)

chordal style. As the melody soars gently over the harmony, the poet sings poignantly of the premature ageing which deep, constant grief has brought to him, and of his yearning to remain forever young . . . With all its sorrow it remains simple, serene, aspiring. Note that it is in the major tonality as is also the tragic *Linden Tree*.

The text of *Let Me Dream*, taken from Goethe's "Wilhelm Meister" has always seemed to me a summing up of Schubert's bitter life. The original song consists simply of one repetition of the stanza here given. The piano score is practically intact as Schubert wrote it; the singer sings along with the top voice of the accompaniment. Be sure to overhold slightly all longer notes, especially the dotted quarters . . . change damper pedal scrupulously . . . play the *pianissimo* very faintly and dreamily . . . Broaden out in the climax . . . Take plenty of time for the final phrase . . . To develop an adequate top melody tone I recommend practicing the piece without pedal, and playing only the top tone very strongly *legato*; the other notes of the chords are played *staccatissimo* and *leggerissimo*.

"The Linden Tree"

This excerpt, simplified for inclusion in the "Pastels" book does not pretend

to give the full flavor of the original song, which consists of three repetitions of the excerpt, (one partly in minor) with gently rustling accompaniment and a surprising climax—all of which Schubert treats with extraordinary subtlety. He sings of the faithful, old tree standing by the well, a comfort in times of sorrow, an inspiration for happy moods . . . and even now, old and worn, exiled and forced to wander in darkness, the poet still hears its gentle rustling as it murmurs, "Come back here, beloved companion, for here you shall find peace."

In playing the excerpt be sure to avoid excessively articulating the melody. Gently "tenderize" those repeated B's and G's . . . "Inhale" the first two measures of each phrase strongly, then "exhale" the third and fourth softly. Play all the *pianissimos* which appear in every fourth measure like soft rustlings. The final measures, too, should emerge as faint, distant bell tones, scarcely audible.

To create a more complete effect, I advise pupils to play the excerpt to the end, then to repeat the first eight measures softly (with soft pedal!) and finally, instead of continuing the eighth measure (after the first half note, "E") to play again the last two echo-bell measures of the piece . . . this time *ppp*. . . Next month . . . more Schubert.

Etude Musical Miscellany

(Continued from Page 405)

times he stood still, a piece of music and a pencil in his hand, as if listening, how he looked up and down, and then wrote something on the music paper . . . Once when I was sketching a woodland, I saw him climbing up a height that separated us, his large, broad-brimmed, grey felt hat under his arm. Having reached the top, he threw himself down under a pine tree, and gazed for a long time at the sky."

* * *

Laziness and industry are relative concepts. When Donizetti was told that it took Rossini two weeks to write the score of the "Barber of Seville" he said: "I am not surprised: he always was a lazy fellow."

* * *

The biggest double-bass ever made was manufactured in 1906 by one Otto Roth of Markneukirchen. It was fourteen feet high; its body was seven feet high, and the top of the body three feet and four inches across. "The Musical Courier" of July 4, 1906, which reports the story, states that the monstrous instrument was intended for use by the Chicago Symphony Orchestra.

* * *

In 1885, an Arab chief attended a performance of "Faust" in Paris. "What amused me most," he said in an interview, "was one of the musicians, seated a little higher than the rest, who played on an invisible instrument with a stick."

* * *

When Handel was rehearsing his *Te Deum* for the first time, he cried aloud in excitement, "Gentlemen, he who makes the first mistake is a blundering fool!"

The chorus sang their best but Handel himself got so excited that he forgot to beat time properly. He stopped abruptly and blurted out: "I am a blundering fool!"

* * *

Gounod had the greatest admiration for Mozart. "In my early days," Gounod confided to a friend, "I used to say, I and Mozart; later on, I would say, Mozart and I. Now I say simply, Mozart."

* * *


A novel way of cultivating the sense of rhythm in young pupils, was suggested in the "Musical Magazine and Review" in 1827, when electricity was the new and exciting experimental science. It suggested that instead of a metronome, an electrical machine should give the pupil a non-lethal shock at the beginning of each bar, so as to contract the finger muscles.

* * *

When Handel conducted the first performance of "The Messiah" in Dublin, he was disgusted with the poor sight reading of the chorus. He turned to the manager and asked angrily, "Didn't you assure me that the chorus could read at sight?" "Och, yes," replied the other, "Faith and I did, but I niver told ye that they could read at first sight."

* * *

Jaques-Dalcroze tells about a young composer who wrote a piece of music that sounded too much like a Prelude by Debussy. What to do? Rewrite it? Or throw the whole thing out? Suddenly, a brilliant idea came to his mind. He took the manuscript and wrote in large letters "Hommage à Debussy."



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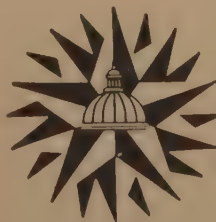
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The Charms of
Operetta

(Continued from Page 411)

acting is closer to that of the dramatic stage than to that of opera—more natural, fewer wide gestures, and so forth—and the techniques of the stage are of greatest importance. Personal appearance is another thing that counts for more in operetta than in opera. By this I do not mean that only great beauties can hope for an opportunity. I mean, rather, that the general illusion must be preserved, quite as it is on the stage. In my young days in Philadelphia I used often to go into the old opera-house, which was just across the street from where we lived. I shall never forget the performance of "La Traviata" I saw there. Mme. Tetrzzini sang the *Violetta*, and sang the rôle gloriously—but it was quite a stretch of the imagination to accept the illusion of that most generously proportioned lady's dying of consumption! In operetta, Tetrzzini wouldn't have had a chance! The illusion of the show-as-a-whole would have outranked even her superb voice.

Thorough Musicianship Necessary

As to the background for operetta, there is no difference between it and a background for opera or concert work. The candidate must have a fine voice, thoroughly trained; a wide knowledge of music and musical schools, types, and so on; impeccable musicianship; and disciplined control over voice, gestures, and ensemble coöperation. There are many students and young artists in this country who possess these qualifications, and my suggestion to them is to break into some small operetta company, there to work, to learn, to rub off the corners, and to prepare generally for opera or concert work.

Radio operetta is *not* a good start! Here the acting ability which is so essential on the operetta stage, is rather a liability than an asset. Acting that is not seen doesn't count; indeed, it can even harm the balance of the performance if the cast members move around before the microphones. In radio, operetta is just another singing assignment—but, since the microphones can be cruel to less-than-excellent voices, only sure and accomplished singers should apply for them. (By way of an aside, I believe there is no such thing as a "radio technique" in singing. Calculating the distance from the microphones, and so forth, is the task of the engineers; beyond that, the only vocal technique for radio is the best, freest, most limpid, most natural voice production.) Radio is not a field in which beginners can get experience; it requires the best and surest singing habits.

As for the orchestral musician, there is no special operetta technique. He should be able to read and to play any and all kinds of music. Indeed, many of the players in our ranking orchestras accept extra work (as substitutes, during their free time) in radio, where they play their familiar symphonies, popular tunes, operetta—anything that comes along.

Turning to the operetta conductor, the ideal arrangement is for him to have wide experience as an over-all producer (as well as a musician). He needs to know acting, staging, lighting—everything. He assumes as many responsibilities as does

the conductor of opera, but they are different. His chief task, perhaps, is the integration of musical elements with stage elements. Hence, the musician who is not thoroughly familiar with stage requirements is out of place in operetta.

On the whole, American operetta is a delightful and rewarding field, combining as it does the elements of music and the stage. It is perhaps the finest training ground for later work on the stage. But as it exists today, it is wiser to approach it as a stepping stone. What television will bring, who can say? For the actual present, operetta is a charming thing to love and—alas!—to leave.

Summer Music Study
in the Open

(Continued from Page 399)

has spread to most foreign countries, and some of the centers abroad have flourished, where their promoters have not tried to exploit American students by charging extortionate fees, many times what they would ordinarily charge their own nationals.

Many new music camps start every year, and it is therefore impractical to print a comprehensive list. Almost every university and college now offers summer music study, and many of them call their summer schools "camps." These, however, are quite different from the isolated sylvan and lake settings of, for instance, such a great camp as that directed by Dr. Joseph Maddy at Interlochen, with three thousand students, from every state and half a dozen foreign countries.

ETUDE advises all of its readers to secure the most dependable information possible about the camps they plan attending. This information, with references, should be willingly given by the camp authorities. If you can, secure pictures of the camp.

They Called Him "Skid
Row Tchaikovsky"

(Continued from Page 419)

the little Skid Row bundle of fury knew of whence he wrote, for the color and harmony in the musical presentation are lyric and to the point. He captured the struggle between the darkness of insanity and the dawn of sanity because he lived it . . . consciously and unconsciously. He had lived and breathed because of the battle that struggled within him. He was telling the traditional story of strife and struggle . . . his own experiences to be exact.

It was Dr. Ira Altshuler himself who wrote the melody and design, representing his own personal analysis of the valiant struggle through which the patient fought his way back to reason. One fitted into the other like a jigsaw puzzle . . . everything in its place, a place for everything.

The three remaining parts of the symphony take the bizarre story of the individual to the very end where, musically at least, promise is held out for peace, happiness and the dawn of sanity.

The story of the little "Skid Row Tchaikovsky" is applicable, and it holds infinite hope for redeeming minds lost in darkness from life's strife and woe.

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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

Tone Deafness. What Is It and How Is It Cured?

Q. What is meant by the term "tone deafness" and how has this physical defect been detected? There is no known cure, is there? What can a teacher do for a student in her chorus who is found to be tone deaf, other than give the student responsible jobs in producing programs and operettas? I shall greatly appreciate your careful consideration of these questions.—O. R.

A. The term "tone deaf" is used to describe that aural disability that prevents a singer or instrumentalist from accurately producing with his voice or upon his chosen instrument, the different intervals of a composition he is singing or playing. In simpler words, "he cannot carry a tune." This defect varies greatly with the individual, but we have never met, in a rather large experience, any otherwise healthy, normal person, who was completely tone deaf.

2. Infinite patience, tact, and perseverance are required to improve a singer (for you are writing of singers) who is abnormally slow in finding the proper intervals. It cannot be done by singing in a chorus alone, though this may help, but requires the aid of an experienced teacher.

3. If the student of whom you write sings so out of tune that he annoys his neighbors in your chorus, and impairs the good effect, he should not be allowed to sing. Whether or not he should be given the job of producing programs, operettas, acting as an usher, and so forth, or just attend to the heater fire, is another question.

Should She Hold Her Music When She Sings in Public?

Q. Please give me your opinion on soloists holding a copy of music to sing from. I sing a great deal and can fill more engagements on short notice if I hold a copy in my hands. Have studied with several good teachers and they allowed me to do it, but I wonder if it was just to please me. Have always held my music when singing in a large choir. Your opinion upon the music question would be appreciated. I sometimes hold a little black book of words and any expression notations I especially want to remember. When holding the music I try to turn it carefully, so as not to detract from the occasion, whether it be a funeral, a wedding, or in church, which most of my singing is. Thank you kindly.—H. O. A.

A. The usual custom for the concert singer and the recitalist, is to prepare her program so faithfully that she does not need to hold the music, although a small, inconspicuous book of words is sometimes allowed. The reason for this is self-evident. Her success with the audience depends not only upon her voice, but also upon her looks, her manners, and her personality. Therefore she wears her best bib and tucker, makes up her face, and has the latest hair-do in order to look her best and to delight her listeners. However if she is singing as soloist in a church choir, her costume must be simple, and her demeanor modest and reverential. There she may use her music, but she should be careful not to hold it so high that her face is obscured.

2. In an oratorio concert, even in one where an orchestra is used, holding the music is sometimes tolerated and the same might be said of weddings and funerals. As a member of a large chorus, she must do as the director dictates. If the other singers hold their music, so may she. In an operatic performance, everything must be done from memory, of course.

Are Many Methods of Singing Unnatural? What Is a Good Method of Singing?

Q. Don't you believe that on the whole a great many so-called methods of voice production are unnatural and try to control the tongue, lips, and larynx? I have been under the impression that the action of these parts of the anatomy is the work of involuntary nerves and muscles, and therefore, with no conscious direction of the mind.

2. How does one go about finding a good teacher? Would it be safest to go to a conservatory which is well known to the world? I understand that in a conservatory there are many different teachers with their own methods. How can one make a choice?—A. P.

A. One would scarcely classify the lips and the tongue as involuntary muscles. Their action can certainly be controlled, and any idiosyncratic peculiarity discovered and studied, by looking in a mirror. The larynx is not a muscle alone, but a collection of muscles and cartilages with, of course, nerves to guide and control them. The pitch of a tone can be governed by any normal human being whose hearing is sufficiently acute to accurately recognize the desired pitch and to avoid variations from it, whether they be sharp or flat. Just how this is done might be left to the scientist, instead of the singing teacher. The works of Dr. Carl Seashore and Dr. Douglas Stanley explain this phenomenon, and it might help you to read them, if your education in science is sufficiently advanced for you to understand them.

2. A method of singing is good when it proceeds according to the laws of nature and when the pupil's voice improves by its use. It is bad when it is unnatural and the pupil's voice deteriorates by using it.

3. A well known conservatory usually has some good teachers connected with it. If it did not, it would soon have to go out of business for lack of pupils. If you wish to choose a singing teacher, listen to some of his best pupils. If they sing well, he is a good teacher; if they sing badly he is not.

She Has Discontinued Her Singing Lessons. Shall She Continue to Practice?

Q. I am not taking vocal lessons at present, and will not for six or eight months. I have continued practicing some of my old exercises. Would I be doing my voice harm if I practiced some exercises in a good book, and didn't take lessons at the same time? In your column I have read about "What the Vocal Student Should Know" and "The Art of Singing." How can I get these books? I am a soprano and have had one year's training.—H. P.

A. It depends largely upon how proficient you have become during one year of study. If you understand the principles of voice production, if you can make a good tone, and breathe correctly and say the words comfortably and distinctly, you should certainly continue practicing. If you do not practice, but let your voice lie fallow, you will most likely go backwards, so that when you resume your lessons you will have to spend considerable time bringing your voice up to where it was when you stopped your lessons.

2. The book, "The Art of Singing," by Francesco Lamperti is an old and very valuable book, written by a famous Italian singing teacher, while "What the Vocal Student Should Know," written by your humble servant, is an introduction to the art of singing. Both of these books can be obtained through the publishers of ETUDE.

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Christian Upsurge Through Music

(Continued from Page 413)

sufficient budget to make the position attractive. The church musician has always been poorly paid.

The clergy has become aggressive in trying to meet the spiritual needs of modern man. What have the divinity schools done to meet the needs of music worship as required for spiritual devotion? Has the church attempted to carry on a dynamic modern spiritual revival accompanied by late nineteenth century music standards? Has the protestant church forgotten its greatest medium for establishing a proper mental set for spiritual devotion? The church can ill afford to continue giving a secondary emphasis to such a medium as music which has incalculable emotionalizing power.

Today's communicant is religiously intelligent, but he demands those emotional experiences of which music is capable and are in keeping with his intellectual experience. For approximately three decades the radio has poured an ever increasing amount of music into the ears of its listening audience. During this same period of time the entire civilized world has had more good music drummed into its consciousness than ever before in the history of civilization. Millions of people have musical experiences today which were unknown a century ago except to but a very small group of dilettanti. More good music is heard today than ever before. Never before have so many church people heard so much good music outside of the church. By any standard of comparison it is far better than that experienced by most of them a decade or a century ago.

Many worshipers have developed a definite resistance to church worship, because of some terrible musical performances found in countless churches of America on Sunday morning. Much of the choir singing is, by comparison with gospel hillbilly radio singing heard on Sunday, a most unfortunate musical experience. The church cannot expect to attract musically discriminative and in-

telligent Christians if they find it difficult to listen to the music which is performed in the church.

The church will be forced to provide a music program that will be in keeping with the experiences of its parishioners. Expanded music budgets will encourage good musicians to prepare for careers as church musicians. Even though there are budgets, special training must be made available. Institutions of higher learning must provide curricula which will equip young musicians for careers as organists and directors of religious music. There are but a limited number of music departments in institutions of higher learning in America who have the staff, physical plant, or curricula designed to train directors of religious music. It is more reasonable to expect that denominational colleges by tradition and objective are better qualified to establish such programs. The professional music school that is affiliated with, or is a division of a college or university that has a divinity school would be an even more fortunate situation for establishing a good department of religious music.

Director of Religious Music must be an official position in the church. It must be a position of leadership. The director must be prepared to act both as organist and choir director. An appropriate course of study should qualify him to do both. No real success will attend the candidate for this position unless he is a competent performer. His academic and theoretical music study should be of such a nature as to make him intellectually acceptable to the church and to his profession. He should have a high degree of musical competency. He should be broadly trained so that he is theologically articulate and able to envision the interrelatedness of religious art and all its manifested forms. He must be a fine musician, a dynamic leader, and one who believes in the spiritualizing force of music as a medium for helping mankind search the good life through the Omnipotent Father.

Sight-Reading Helps

by Mrs. R. Doorenbos

EVERY teacher sometimes gets a pupil who shrinks from reading notes. Many of these children soon get discouraged and quit music lessons. A little analysis of their problem might salvage quite a number of these non-readers. In considering this question three possible reasons for the difficulty present themselves. The first is defective vision, which causes persistent eye strain and nerve strain in following a line of music. Such a child may misread a note and play it as he sees it—wrong. The remedy for this trouble rests with the oculist.

The second reason is the tendency of some people to want to read from right to left. Unless such a child showed unusual musical gifts, it would be best not to bother him with music lessons until he had been in school a year or two or three, and had the left-to-right eye movement fairly well established.

The third cause is simply that a child is slow to learn his lines and spaces. He may have fine rhythm, a natural feel for harmony, absolute pitch, and a nearly photographic memory for melodies. But

he is just slow to learn note-reading, as he probably is with arithmetic.

I have a great deal of patience with these youngsters, and work very hard for them if they have most of the other musical gifts. I have devised a staff drill card which is like a game. I play the notes they know while they write them on the staff, working out to notes just above and below those they have already memorized. Last, but far from least, we devote perhaps a third of each lesson period to easy sight-reading—things quite simple for the hands, but requiring the youngster to note-read under the teacher's watchful eye. He will get used to it in time.

One boy whom I had on this sight-reading diet seven years ago plans to enter college next fall majoring in music. Two little girls have been salvaged more recently and will reach the point where music will be useful and a pleasure to themselves and others.

The problem is psychological and calls for much patience, kindness and ingenuity.

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ORGAN AND CHOIR QUESTIONS

Answered by **FREDERICK PHILLIPS**

Q. Our church is contemplating the purchase of a new organ, and would like information and suggestions. The church is a frame structure with a seating capacity of one hundred and seventy-five. I would like the names of reputable manufacturers, and a suggestion as to registration. We do not require many solo stops in our service, but want a good selection of flutes.

—Rev. L. O.

A. We are sending you the names of some reputable organ manufacturers, including the one you mention. We suggest that you write to several of these firms, giving the size of your structure, and they will submit suitable specifications for such a building, and prices. After examining these, you could concentrate on two or three who came nearest to your requirements, and possibly arrange for consultation with their representatives. One recognized authority suggests the following specifications for an organ of small dimensions:

Great: Open Diapason 8', Chimney Flute 8', Dulciana 8', Har. Flute 4'.

Swell: Diapason 8', Chimney Flute 8', Salicional 8', Dulciana 8', Harmonic Flute 4', Cornopean 8'.

Pedal: Bourdon 16', Lieblich Bourdon 16', Gedeckt 8'.

Q. I should like to know of a simplified rule or plan for modulating from one key to another—for example, from C major to E-flat minor.

—B. M. P.

A. We suggest that you obtain a copy of Peery's "Modulation," which covers this subject very concisely and practically. We are sending you an example showing one form of modulation from C to E-flat minor.

Q. Here is a list of the stops on an organ (use stops are listed). This organ is in a church, but it has no couplers. The manuals are labeled Swell and Great, like the regular organ, and not in the manner of the theater organ. The Clarion is strong, and I would like to know how to use it as a solo reed. What combination for accompaniment? Do you use Tremulant with Clarion? I have used it to good effect in Handel's "Hallelujah Chorus," but haven't discovered how to use it as a solo. Also would like information on the magazine Diapason.

—R. B.

A. In listing the stops you neglected to say just which were on each of the two manuals, so that our suggestion regarding an accompaniment for the Clarion might run into the possibility of those stops being on the same manual as the Clarion, in which case of course you would have to follow the general idea, choosing similar stops on the other manual. The Clarion being particularly strong, it would be necessary to balance it in the accompaniment by stops that are not too soft. We would suggest the Viol d'Orchestre 8', Viol Celeste 8', Flute 8' and 4'. If the Clarion 4' is used also, you might add the Octave 4' in the accompaniment. Even the Open Diapason 8' might be used in the accompaniment if it is fairly subdued, as is sometimes

the case. The Tremulant should not be used with these loud stops, even for solo purposes, and the solo passages should be of such a nature as would be effective if played by a trumpet. Full information regarding The Diapason may be obtained by writing to their offices: 1511 Kimball Building, Wabash Ave. & Jackson Boulevard, Chicago 4, Illinois.

Q. I am to play the music for a wedding on a small, one-manual reed organ in a small church. The music is to be played very softly, with the exception of the wedding marches. The organ contains the following stops: Pipe Diapason 8', Harp Aeoline 2', Violina 2', Sub Bass 16', Viola 4', Viola Dolce 4', Octave Complex, Vox Humana, 'Cello 16', Cremona 16', Flute 4', Violetta 4', Clarabella 8', Magic Flute 2', Pipe Melodia 8' (One stop I have not included because the name has been torn off). Could you list the stops which should be used when playing the following: Rosary, Nevin; Sweetest Story, Stults; I Love You Truly, Bond; Indian Love Call, Friml; Wedding March, Mendelssohn; Ave Maria, Schubert; Wedding March, Wagner?

—C. J. D.

A. In an organ of this sort the stops on the left of center usually affect the keyboard from Middle-C downwards, and those on the right of center affect the keyboard from Middle-C upwards, but we have no way of knowing whether this would apply to your instrument. With this in mind, it is probable that the first named stops—down to Viola Dolce—would cover the lower part of the keyboard, and from 'Cello on would affect the upper part of the keyboard. Better check on this first to see just what range each stop covers. We notice a distinct lack of 8 foot stops, as compared with an over-abundance of 2, 4, and 16 feet. This gives you very little balance, and makes it very difficult to get any satisfactory effects. It is to be hoped that the one you have not listed is an 8 foot Dulciana, which is definitely needed for soft effects. We should hardly like to set up any arbitrary formula of stops for the several numbers you expect to play, but a little general suggestion might be more useful. The Harp Aeoline makes a very nice background for a solo stop such as the Clarabella, but the Harp Aeoline so used should be played one or even two octaves lower than the harmonies call for in the score. In the Schubert Ave Maria, the 'Cello or Cremona could be used for the melody part, but unless you have a Dulciana, you would be obliged to use the Viola Dolce (played an octave lower) for the harmonies. The Pipe Diapason would probably be too heavy, but you might experiment with it. In playing the selections "straight" (without special solo effects), it would be well always to use the 8 foot stops, add the 4 foot stops for brilliancy, and the 16 foot stops sparingly. None of the selections you have listed would seem to warrant the 2 foot stops, except as mentioned above. The full organ could be used on the Mendelssohn March, and the Lohengrin March should be of about medium volume, and not much added to the 8 foot stops.

Unusual Bass Voices

by Dr. Alvin C. White

THE bass voice, the lowest of the male voices, is generally divided into bass and basso profundo. These two ranges rival in some cases the compass of the sopranos and tenors. This is rather surprising, especially when we consider the heavier organisms in the former cases.

The Rev. John Gostling (1650-1733), was the first bass to have a compass of recorded historical note. The most famous singer of his time, he was a gentleman of the Chapel Royal, London, England, a sub-dean of St. Paul's Cathedral. His range extended easily down to CC, on the second ledger line below the bass staff. Henry Purcell who wrote for him his anthem, *They Who Go Down to the Sea in Ships*, wrote down to EE and DD. This was inspired by Gostling's deliverance from a storm which overtook him while on a voyage in Charles II's yacht. Gostling was a prime favorite at the court of Charles II. Later he participated in the coronation ceremonies of James II and of William and Mary. It is stated that Charles was so partial to Gostling's voice that he once said, "You may talk as much as you please of your nightingales, but I have a gosling who excels them all." On one occasion the king gave him a silver Easter egg with a remark to the effect that he had heard that eggs were good for the voice. The egg was full of golden guineas.

The most celebrated basso of the eighteenth century was probably Giuseppe Boschi. It was for this singer that Handel was said to have written a "screnata" entitled "Aci, Galatea, e Polifemo," which was produced in Naples in 1709. It contains a most remarkable bass solo with a range of two and a half octaves, from CC to F above the second ledger line over the bass staff. Boschi is said to have later sung the part of Polyphemus in Handel's cantata, "Aci and Galatea," which was produced at Canons near London, in 1721. He also created the bass parts in many of Handel's earlier operas.

Certain Russian singers are carefully trained to produce the extreme low tones, and the contrabassi of the Russian Church known as octaven descend to GGG. In 1843, when three generations of Russian Jews performed in London, the grandfather of the party descended to AAA.

An eminent physician, lecturing before the Academy of Medicine in Paris, declared that the bass voice requires more energy than any other. He found in investigating the work of singers and orators that in order to produce the same impression upon the ears of an audience in a hall, a bass voice requires about eighteen times more power than that of the baritone or the tenor. He also found that men are always more fatigued than women and children by similar vocal effort.

The following three songs are said to be written in the lowest possible register for the bass voice: Mozart's *O Isis and Osiris* in "The Magic Flute;" Gounod's *Slumber Song* in "Philemon et Baucis;" and Lehman's *Myself When Young*.

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Musical Leipzig of Yesterday

(Continued from Page 409)

calling for Mendelssohn and singing the German equivalent of *For He's a Jolly Good Fellow*.

Moscheles visited the Mendelssohns for eight days in October that year and sent his wife notes on the whirl of social and musical activity in Leipzig. One evening they went together to a party at the Schumanns' home, where "Madame Schumann played my trio and Mendelssohn's in a consummate way; David accompanied, and as a finale I was made to play some Studies." Dinner parties were given by David and Kistner, and the Mendelssohns "gave an evening party, when David's quartet playing was admirable. I played my E major Concerto and Studies. To end up, Felix called for my repertoire of tricks on the piano, and we extemporized together as a finale, a production quite as good as our last effort in London." Their friends delighted in these rollicking impromptu duets, done with such gay good humor. Moscheles's son Felix, the godson of Mendelssohn, wrote of them:

"A theme started by one was caught up as if it were a shuttlecock; now one of the players would seem to toss it up on high or to keep it balanced in mid-octaves with delicate touch.

Then the other would take it in hand, start it on classical lines, and develop it with profound erudition, until perhaps the two joining together in new and brilliant forms, would triumphantly carry it off to other spheres of sound."

At the Gewandhaus concert Moscheles was in "ecstasies" because of Mendelssohn's influence over the orchestra, which "gave it the fire, tenderness, and requisite 'nuances.'" Finally, Mendelssohn gave a Fête in the Gewandhaus in honor of Moscheles, to which "there were about three hundred connoisseurs invited, who surrounded the three Hartel pianos. . . . It was so pretty to watch Mendelssohn and his lovely wife, before the music began, doing the honors for the various guests, and taking care that everyone had refreshments offered them."

A similar royal reception was given the many noted musicians who visited Leipzig during these years. Franz Liszt was one of the performers at the Gewandhaus in the 1840 season and was given an equally elaborate musical party by Mendelssohn. Liszt had recently begun the concert tours which were to bring him fame as a piano virtuoso. He was tremendously popular, not only for

the brilliance of his playing, but also because of his great personal magnetism. But he belonged to a different school of music from the more conventional Leipzig group, and most of his excessive showmanship was lost upon them. Schumann wrote of his coming to Leipzig "like a flaming meteor," impatient because there were not enough countesses in the audience, with a distasteful arrogance and yet a compelling charm. "How extraordinarily he plays!" he told his wife—"Boldly and wildly, and then again tenderly and ethereally! I have heard all this. But, Clarchen, this world—his world I mean—is no longer mine. Art, as you practice it, and as I do when I compose at the piano, this tender intimacy I would not give for all his splendour—and indeed there is too much tinsel about it." At another time Mendelssohn regretted "all sorts of lamentable misdemeanors" committed by Liszt, in "the tomfool pranks he played not only with the public—which doesn't matter—but with the music itself," taking liberties with the works of the great masters.

A Dream Come True

The opening of the Leipzig Conservatory in April, 1843, was for Mendelssohn a dream come true, for he had urged its creation as early as 1840. On the staff with him were Schumann, David, Hauptmann, Pohlentz, and Becker. That spring a newcomer joined their musical circle, lured to Leipzig by the promising young institution. This was Joseph Joachim, only twelve years old but already displaying the exceptional talent that was to make him the leading violin virtuoso of his day. Mendelssohn was at once attracted to the earnest youth and became his close friend. The boy also became intimate with Robert and Clara Schumann. One evening at Mendelssohn's house, after playing the "Kreutzer" Sonata with his host, he sat down beside Schumann, who had been quiet and pensive all evening. Then the composer patted his knee and, pointing to the stars, asked gently, "Do you think they know up there that a little boy has been playing down here with Mendelssohn?"

Schumann's health was increasingly poor, with foreshadowings of that mental break that was to mar his last years. The doctors insisted that he hear less music, which he said "went through my nerves like a knife." In Leipzig that was impossible, so at the end of the year 1844 he gave up the editorship of "Neue Zeitschrift" and moved to Dresden, where he wrote, "one can get back the old lost longing for music, there is so little to hear! It just suits my condition." He did not much mind leaving Leipzig, for Mendelssohn was at that time in Berlin, where he had been called to serve the King of Prussia. Although Dresden did not compare with Leipzig as a musical center, it could already boast the presence of two outstanding musicians—Hiller, who for five years had been conductor of its concert series, and Wagner, who was Kapellmeister at the Court Theater. And Schumann's spirits were much lifted the next year by a visit from his friend Niels Gade, who for five years was a member of the Leipzig circle and whose opinions on musical matters were so congenial with Schumann's own. Gade had taken Mendelssohn's place at the Gewandhaus for one season and was such a devotee to his style that some critics have called him "Mrs. Mendelssohn"—this, in spite of the distinctly Scandinavian character of his music.

As Mendelssohn's duties in Berlin became less demanding he again made his home in his beloved Leipzig and was greeted with the usual enthusiastic applause when he returned to the Gewandhaus in October, 1845. During that season Jenny Lind, whose friendship with Mendelssohn had begun in Berlin, made her first appearance in Leipzig, and Clara Schumann returned for a concert, playing her husband's Pianoforte Concerto in A minor, which made her "happy as a king at the mere thought of playing it with the orchestra."

Mendelssohn's Last Days

After the shock of his sister Fanny's sudden death in May, 1847, Mendelssohn's friends were "struck with his paleness when he conducted or played; everything seemed to affect him more intensely than before." In the fall he looked forward to a "glorious" winter with his friend Rietz, the 'cello impresario engaged to conduct at the Gewandhaus, and a full schedule of musical activity before him. But he lacked his old fire, and the end came after a stroke on November 4, with musical Leipzig thrown into a panic of distress.

Schumann composed *Erinnerung* in memory of his friend. During the past year their relationship had been strained because of the appearance of an article criticizing Mendelssohn in the "Neue Zeitschrift." Even though Schumann was no longer connected with that journal and could hardly have circulated a "discreditable story" concerning one whom he idolized, Mendelssohn apparently felt that he was responsible, and the misunderstanding had never been cleared up. Schumann felt the loss intensely of "him who was the best of all." A year later, on the anniversary of Mendelssohn's death, the Leipzig group held a service in his memory, at which everyone wore mourning.

Not long after this Leipzig felt the impress of political upheaval, for France's Revolution of 1848 had repercussions throughout Germany. Musical activity was concentrated upon benefit performances for impoverished artists and on raising funds for the members of the orchestra, who were receiving no pay. A volunteer guard was organized in Leipzig, as activities in Dresden reached a high pitch. Moscheles wrote with alarm: "A Schroder-Devrient, a Richard Wagner, haranguing the Dresden people! What can it lead to? Alas! we were soon able to answer that question when the barricades were raised in Leipzig, and one of the worthiest citizens and our excellent friend, was shot dead by a ruffian."

Life became so precarious for Wagner because of his revolutionary writings and activities that he left for Switzerland and Paris, remaining in exile for eleven years. A resolution in Dresden, requiring all able-bodied men to fight for the revolutionary cause led Schumann to escape with his family at night, not returning until the royalist soldiers and the new rifle had stopped the uprising.

The center of the stage was now shifting from Leipzig to Weimar, where Liszt was championing the cause of Wagner and the "New German" school. But Leipzig's place in the annals of music was secure, a place insured by its top-flight Conservatory, the fame of its annual concerts, and the high calibre of its music and circle of musicians.

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The Basis of Fine Violin Playing

(Continued from Page 417)

chamber music groups, and so on. He should listen intently, endeavoring to judge the good and bad effects and trying to discover how they are caused. But he must not let himself copy an interpretation. There is no musical growth in that. After hearing a concert that has interested him, he should talk it over in detail with his teacher. This will help him to evaluate his impressions and will sharpen his critical judgment.

One quality most necessary to the pupil is patience. He cannot be in a hurry. Learning, like culture, grows slowly. Many American students, I am afraid, are in too much of a hurry. They are trying to acquire quickly the musical background that took generations to develop in Europe. It is as though they do not give themselves time to digest the food they have swallowed. This is destructive to inner personal growth, and it may be one of the reasons why so many talented violinists, expert technically, exhibit so little individuality. Their inner selves have not developed. The talented student, like the mature artist, needs much time alone with himself. Not merely to practice, but to think, to meditate, to bring his inner forces again into focus with his life and his work. Long walks in the country, to come close to Nature, can do much for the student.

Technical problems? The *vibrato*, of course! It is always of first interest to every ambitious student, for he knows, or instinctively feels, that through it his own personality finds its way into his tone. Some pupils have no *vibrato*; others have a *vibrato* that is stiff and not under control. The ideal *vibrato*, of course, is a combination of arm, wrist, and finger movements; but with students such as I have mentioned, I find it better to begin by teaching a purely wrist *vibrato*. When this is mastered, the arm *vibrato* can be studied. While he is working on it, the student should avoid any participation by the hand. He can do this by locking the wrist and bending it backwards a little towards the scroll of the violin. As soon as he can produce an arm *vibrato* that is even and smooth, he should straighten his wrist, and then the two types of *vibrato* will almost certainly blend in one movement.

The finger *vibrato* is really nothing more than flexibility in the joints of the fingers; particularly in the first joint of each finger. It is never used by itself, except perhaps in fairly rapid passages when there is no time to use a wrist or arm *vibrato*. This "nibbling" of the fingers on the string can often give life to a passage that might otherwise sound mechanical.

The artistic use of the *vibrato* is a study in itself, an important and engrossing study. No rules can be laid down, for it is an entirely subjective quality and every good violinist will get his effects by the means best suited to his individuality. In general terms, however, I might say that in romantically impassioned music the arm *vibrato* should predominate, while in the classic style the *vibrato* should be made from the wrist and the fingers. Between these two extremes there is ample opportunity for combining the arm, wrist, and finger motions in various degrees and propor-

tions to produce different colors and intensities of tone.

Some pupils need purely technical exercises, but personally, I give them as sparingly as possible. For one thing, they are always unmusical, and, for another, there is an altogether different feeling in the hand when one is playing an exercise-pattern than there is in the performance of a passage from a concerto or a sonata. Exercises may develop accurate intonation but they do little to promote fluency. Etudes, now, are something else. The études of Kreutzer, Fiorillo, Rode, Dont, Gaviniés, and Paganini build technique constructively, they build it as it is used in solos. And scales, of course. Scales, *legato* and *détaché*, in various rhythms, to develop in the fingers an automatic sense of timing. This timing is essential: a sluggish-sounding technique is often due entirely to badly-timed fingering.

In the twelve years I have been teaching in America I have noticed a marked increase in musical awareness throughout the country. Opportunities for the young violinist are many and increasing. And not only on the concert stage. The many symphony orchestras are searching more and more for young players who can really handle their instruments, and the well-trained teacher is increasingly in demand. Whatever may be his temperament and ambition, the young violinist need have no fear for the future, provided always that he studies intelligently and gives the best of himself to the music.

Hands Together

by Bernice B. Steinel

A GOOD many pupils have come to me with that unmistakable mark of the amateur, the habit of playing the left hand a split second before the right. Usually, they have such poor listening habits that they do not even know they play the left hand first. To correct the fault I have them carefully play the right hand first. This makes them immediately conscious of the fact that the left hand has been leading. After a short time they find it natural to play with their hands exactly together. So far, this method has never failed.



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Sing, Boys, Sing!

(Continued from Page 414)

upper tones and at the same time gain lower ones. This is a consequence of nature, a natural condition, which must be respected and heeded concurrently. Constant checking should be maintained after a boy is assigned to the voice part to which his changing condition suggests. A free and friendly feeling should be developed and maintained between boy and teacher. Each singer, at any time, should feel free to consult his teacher relative to his vocal condition, knowing well he will be given kind and correct advice about his voice and part assignment.

The voices should be formally tested or classified at the beginning of each semester, with as many hearings as necessary throughout the term. Discussion and explanation of this subject, with the advantages and results of correct usage, should be encouraged by the teacher. Importance and desirability of a fine speaking voice, as well as a beautiful singing voice, should be discussed with these pupils. They are all aware of the fine opportunities for young men in the field of radio, motion pictures, visual and audio aids, and yes, the pulpit, courtroom, the school, and many other positions. These attractive vocations are available to men with erect carriage, possessing well placed and resonant voices, and who speak with distinct and proper enunciation. No better time can be found than the adolescent period, the

exploratory period, to counsel, advise and give consideration to and preparation for such worthy vocations. Here is where the music teacher can assist in the very important guidance program.

In the music class comprised of both girls and boys we should find boys assigned to each part. We will find boy-sopranos, whom we here will term the first part; we will find boys whose voices have dropped slightly in range and are best suited for the second part. We will find others whose voices have made a more noticeable drop, on the third part, and those whose voices are changed, on the baritone or bass part. As mentioned previously, the teacher should always invite the boys to counsel with him if and when the part is becoming uncomfortable to sing. If, during the testing, the teacher detects difficulty in producing

tones, he should assign the boy to the next lower part, unless the presence of a color or a condition provoked by loud cheering or incorrect usage is causing the difficulty. One detects this by a strained expression and by a strident quality of tone. We must not allow the boy to continue on that part, and no conscientious teacher will do so.

If the class should be the boys' glee club, we will find voices which have no signs of change. These should be assigned to the first part (sopranos). (Some directors incorrectly call them tenors.) Other voices will show only slight signs of change; they are boy-alto and should be placed on the second part. Others will show definite signs of change and will be assigned to the third part as alto-tenors. This term indicates that the range and quality will be partially alto

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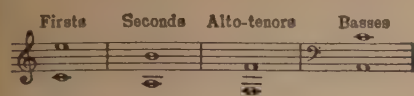
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and partially tenor. Then there will be boys whose voices have changed who are to be assigned to the baritone or bass part. The approximate safe ranges are as follows:



Correct singing practices are particularly necessary in the training of the adolescent voice. As mentioned before, erect but comfortable posture is to be encouraged; deep, diaphragmatic breathing is to be exercised, and flexibility resulting from a relaxed throat, jaw, and tongue is to be gained. If these practices are consistently employed, no strained or forced condition will arise. The "break" in the voice, which is so often mentioned and awaited by many teachers, will not appear, and the boy will continue to sing with ease and satisfaction.

Returning to the subject of posture: what is an erect, but comfortable posture? Both feet on the floor, chest high (not shoulders), chin slightly drawn in and somewhat downward, and sitting forward away from the back of the chair will result in the correct position. When standing, exactly the same position should be used above the waist-line, but with one foot slightly ahead of the other, to give flexibility and poise to the entire body. This position is not only conducive to good singing, but it is desirable for health's sake.

Diaphragmatic breathing should be natural and free, causing an expansion around the entire waist-line. A good practice in establishing deep breathing is to ask the class to sing a prolonged tone with the feeling of lifting, flattening of the abdomen, or feeding air steadily to the tone. When the full breath has been used, direct the singer to stop the tone abruptly and allow the tone to sag or fade away until all breath is gone, for then the body loses its tonic. The breath is the power or potency in singing.

Relaxation of the throat, jaw, and tongue can be established in various ways: first, by placing two fingers, one above the other, between the teeth; second, by having the singers speak *Aw* or suggest the half-yawn position. Such a position, with the chin down and slightly in, automatically causes the jaw and tongue to be relaxed for effective singing. When and if the above-mentioned habits are established, no child will run the danger of harming his voice, but instead, his singing will be free, buoyant, and of pleasant tone quality.

Having treated the desirable physical habits, we will turn our attention to the emotional side. Effective singing is possible only when the singers know, feel, and live the text-mood of the song. The teacher, a pupil or the class should read aloud the text of the song to be learned, making sure the reading is expressive and the spirit of the text understood. To successfully render a song, a singer must "feel the spirit," "see the picture," and "live the song." The potential emotional power of most singers is tremendous, and herein lies the secret of successful vocal work. Please remember there is no better time to arouse and exercise the emotional attributes than during the adolescent period.

Lastly, let us consider the factor of diction. Distinct qualities of diction are as essential in singing as in speaking. Therefore, vocal teachers should stress and develop correct habits in speech and song. They should give attention to pure vowels, distinct consonants, and proper accentuation; from this practice refined articulation, enunciation and pronunciation will result. *We should sing as we speak.*

An effective vocal program for the adolescent boys surely will include a wide selection of materials. The following types should be used: (a) Secular: folk songs, patriotic songs, sea chantys, work songs, and songs of sentiment; (b) Sacred: hymns, chorales, spirituals, and seasonal songs of Thanksgiving, Christmas, Easter, and other church days.

Directors have admitted they were unable to interest young singers in certain types of songs; this is an admission of failure to make the presentation interesting and real to the singers. They failed to arouse the emotional and imaginative powers; they did not "see the picture," "feel the spirit," or "live the song." A dramatic and expressive spirit was not present.

Give the boys a variety of songs with an interesting text, well set to music, presented in a sincere and inspirational manner, making sure they perform well vocally, and the effect will be awe-inspiring when the conductor or teacher announces "Sing, boys, sing!"

Some Notes on Radio and Television

(Continued from Page 406)

musical events farther ahead.

Among recent programs that remain in mind is one we hope the majority of our readers heard. We refer to the all-American program broadcast by the CBS Symphony Orchestra on Sunday, May 15. This was the concert that brought to a close the week-long fifth annual Festival of Contemporary American Music, sponsored by the Alice M. Ditson Fund in cooperation with Columbia University's Department of Music. The orchestra was conducted on this occasion by Thor Johnson, winner of this year's \$1,000 Alice M. Ditson Award for distinguished work of furthering American music. The well devised program included Daniel Gregory Mason's Chanticleer Overture (it was played in honor of the composer's seventy-fifth birthday); Randall Thompson's Third Symphony; Paul Hindemith's Concerto for Flute, Oboe, Clarinet, Bassoon, Harp and Orchestra; and Bernard Rogers' Symphony No. 4. The Thompson symphony, originally commissioned by the Alice M. Ditson Fund in 1944, has since been performed about five hundred times throughout the United States, Europe, and South America. Mason's overture proved to be a delightful score—one it is hoped will be heard more frequently in the concert hall. Mr. Johnson, who has been permanent conductor of the Cincinnati Symphony Orchestra since 1946, was justly praised for his fine performances. If there were only more programs of this kind presented on the airways—programs heralded in advance—we would be keeping dates with radio instead of elsewhere.

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The United States Air Force Band

(Continued from Page 415)

Howard who, of course is ably assisted by a staff of competent instructors.

The assistant leader, Chief Warrant Officer John F. Yesulaitis, has an interesting military background. A graduate of the well-known Ernest Williams School of Music, he was formerly a member of the United States Army Band in Washington. He was a band leader during World War II and was in charge of the 7th and 77th Infantry Division bands in the South and West Pacific. Chief Warrant Officer Yesulaitis is the most decorated member in the band, having made every landing and participated in every important campaign in the Pacific Theater of War.

The Glee Club Director

Another outstanding personality is Robert L. Landers, who directs the Band's Glee Club. A native of Durant, Oklahoma, he received his early education at the Southeastern State College in that city, and later with the Eastman School of Music, Rochester, New York, where he majored in conducting, cello, and clarinet. Upon receiving his Bachelor of Music degree, Mr. Landers studied with Sir Thomas Beecham, the renowned British conductor, with a view to further study at The Royal Academy of Music in London, but the outbreak of World War II prevented his taking advantage of the coveted scholarship. Instead, he accepted the position as assistant conductor of the San Carlo Opera Company and later appeared as guest conductor with the St. Louis Symphony Orchestra. Mr. Landers was called into the Service in 1942 and was assigned as leader of the 529th Air Force Band stationed at Atlantic City, and later at Buckley Field, Denver, Colorado. Working in conjunction with the late Glenn Miller, his symphonic band was adjudged the best of the one hundred and fifty air force bands in the Technical Training Command. Under his leadership, this band received national recognition.

Samuel Barber, the noted American composer, was so impressed with the fine performance of this band that he wrote the *Commando March* expressly for Landers and his band. The march was later performed by Dr. Serge Koussevitsky and the Boston Symphony Orchestra. The activities of the band were highlighted by a performance in Carnegie Hall at the invitation of the Secretary of the Treasury, Henry Morgenthau, Jr.

A New Departure

With such an outstanding array of talent, it is no wonder that this fine band has captured the hearts of fashionable Washington, and has become one of the foremost musical attractions of the American continent. It has meant more than wishful thinking to bring such a unique and versatile organization into being. It has meant a carefully drawn out plan with a set purpose to accomplish something different—a model that might well be considered a new departure in the field of military band music. But with all its versatility, it is first and foremost a military band which, truly speaking, is the primary requisite

of any service band. If a band is not effective on the parade ground, it immediately loses prestige, irrespective of how fine it is as a concert organization. The leading military bands of today are the acme of perfection, both on the march and on the concert stage, and when it comes to deportment, it has no equal.

The duties of the United States Air Force Band and Orchestra are to play concerts, perform radio and television broadcasts, provide music for important military and state functions, and represent the United States Air Force musically. It presents two weekly broadcasts, one by the military band, and one by the concert orchestra. On an average, it does three concert tours every year. During the summer months the military band concerts are a feature in the various centers of Washington. As for state functions and ceremonial affairs, the band is usually in attendance when foreign diplomats or royalty happen to be visiting the Capital. The orchestral concerts played in the Lisner Auditorium during the winter months always draw a capacity audience.

This, then, is the story of the greatest United States Air Force Band, popularly known to Washingtonians as "A Symphony in the Sky." With such an outstanding organization, the future of military music in America has nothing to fear; it might well adopt the motto, "Nulli Secundis" ("second to none")!

The Summer Symphony

(Continued from Page 410)

butions of welfare agencies throughout the St. Louis area.

The biggest year was 1946, with total attendance reaching 866,963. On the evening of Saturday, June 26, of that summer, "Rio Rita" set an all-time record for a single performance attendance, drawing 11,935 and shattering the old record for a single night's performance held by the "Great Waltz" in 1943, when it drew 11,407 persons. Last year two attendance records were made. "Babes in Toyland" drew 78,485 persons in one week, while 152,840 spectators saw "Show Boat" during its two-week presentation.

Other Attractions

During the 1949 summer season America's millions of vacationists will find additional concerts and festivals presented for their listening pleasure in the following metropolitan areas:

Boston—where the Boston "Pops" Orchestra, under guest conductors, presents its famous informal Esplanade concerts.

New York—provides its own millions, as well as additional millions of visitors bent on seeing the "big town" with nightly concerts by the New York Philharmonic Symphony Orchestra, as well as the famous Goldman Band at Central Park.

Chicago—offers concerts throughout the summer months at Grant Park, which is situated on the downtown lake front, and at beautiful Ravina Park on the north shore, where the Chicago Symphony, under the conductorship of the world's greatest conductors and artists have maintained one of the nation's most satisfying cultural projects.

On Saturday night, August 20, Sol-

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diers' Field again will ring with melody and an audience of nearly 100,000 people will be united in song. The Chicago-land Music Festival, sponsored by the Chicago Tribune Charities, Inc., started America singing en masse, and today the whole world is richer because of these vibrant chords. More than 1,800,000 people from every state in the union and foreign lands have witnessed the last nineteen festivals, and nearly 100,000 people have participated in the casts.

Los Angeles—with its unsurpassed Hollywood Bowl presents outstanding concerts to thousands of Californians and tourists from the entire world.

Philadelphia—The Philadelphia Orchestra and Robin Hood Dell have for many seasons offered a summer series for the musical edification of Philadelphians and the many visitors.

The World of Music

(Continued from Page 397)

W. W. Kimball Company prize of one hundred dollars. Publication of the winning song is also guaranteed by the Guild. All manuscripts must be submitted not earlier than October 1, 1949, nor later than November 1, 1949. All details, including a copy of the text for the song, may be secured by writing to John Toms, School of Music, Northwestern University, Evanston, Illinois.

AN AWARD of one thousand dollars and guaranteed publication is offered by the Pennsylvania College for Women, Pittsburgh, for a twenty-minute organ composition in three or four movements. The contest is open to citizens of the United States. The closing date is September 1, 1949; and all details may be secured by writing to Mr. Russell G. Wichmann, Pennsylvania College for Women, Pittsburgh, Pennsylvania.

THE AMERICAN GUILD OF ORGANISTS is promoting a National Open Competition in Organ Playing, the finale of which will take place in connection with the 1950 National Biennial Convention. There will be preliminary and regional semi-final contests, the latter to take place during the Regional Conventions of the Guild in the late spring of 1949. The contest is open to any organist twenty-five years of age or under, the only stipulation being that he "shall not have played a recital for the A.G.O. prior to the date of Competition Preliminaries." Full details may be secured by writing to Mr. M. Searle Wright, Chairman, American Guild of Organists, 630 Fifth Avenue, Room 1708, New York 20, N. Y.

THE CHOPIN PIANO CONTEST, begun in 1927, and held every five years until interrupted by World War II, will be resumed this year in connection with the commemoration of the one-hundredth anniversary of the great Polish master's death. Elimination contests will begin September 15, and the finals will be timed to end on October 17, the date of Chopin's death in 1849. All information may be secured from the Chopin Centennial Committee, c/o Polish Research and Information Service, 250 West 57th Street, New York City.

THE HELEN L. WEISS FOUNDATION of Philadelphia is sponsoring a competition for composers up to thirty-five years of age for a chamber music work not less than ten minutes nor more than twenty minutes in length. The composition may be written for instruments up to eight in number and may include one or two voices. The first prize is two hundred dollars and the

second prize is fifty dollars. The closing date is September 1, and full information may be secured from The Helen Weiss Foundation, 2459 76th Avenue, Philadelphia 38, Pa.

THE UNITED TEMPLE CHORUS of Long Island, New York, Isadore Freed, director, announces the sixth annual composition competition for the Ernest

Bloch Award. Compositions must be based on a text from the Old Testament, and suitable for three-part women's chorus. The award is one hundred and fifty dollars and guaranteed publication by Carl Fischer, Inc. The closing date is October 15, and full details may be secured from United Temple Chorus, The Ernest Bloch Award, Box 726, Hewlett, Long Island, New York.

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BOB JONES UNIVERSITY

GREENVILLE, SOUTH CAROLINA

Junior Etude

Edited by

ELIZABETH A. GEST

Circus Learners and Trainers

by Lillie M. Jordan

ONLY by patiently going over and over the same task are skill and knowledge gained anywhere in the world. That is worth remembering.

Even the circus animals must, in their own way, be made to realize this, or they could never be trained to excite and delight the throngs of people who go to see them perform under "the big top."



Black Panther practicing his tricks

No doubt you have watched an elephant march sedately around the ring, keeping step with the music of the band, keeping his trunk a certain distance from the elephant in front of him. You may have watched him raise his heavy body on his hind legs. How did he learn to do these tricks?

Perhaps you have seen a lion climb up and sit on a pedestal. You might think he would topple off, but he never does. He did not learn to do that trick in a hurry. No, indeed!

That monkey, smart as he is, needed

plenty of schooling and practice to learn to ride horseback smoking a pipe! How did he learn to do it?

Yes, even the circus animals are pupils and have to spend hours and hours, and weeks and years, through a long course of instruction, with constant drilling under skillful, patient teachers, and doing the same task, over and over again. They are rewarded by their teachers for good work, and sometimes are punished for laziness, just as the boys and girls who expect to learn any skill.

And think of the endless practice and rehearsing required of the human circus performers—the clowns and acrobats—who seem to be having nothing but fun!

Whenever you get tired of doing the same kind of finger exercises, remember the endless practice required over the years before you see and enjoy the skillful tricks performed under the Big Top.

Lullaby

by Martha V. Binde

The tall trees are singing the birds to sleep,

So soothingly, so drowsily;

A murmuring lullaby, soft and deep

That fills the twilight, ev'ning sky.

The wind rocks the birds in their cradle nest,

So carefully, so quietly,

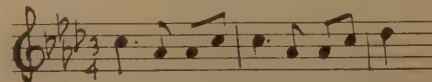
And joins in the song as they're soothed to rest;

It is their bedtime lullaby.

Quiz No. 45

Keep score. One hundred is perfect.

1. What is the "leading tone" in the major key that has six sharps in its signature? (5 points)
2. Schubert wrote ten symphonies, some of which were incomplete. What is the number of the famous "Unfinished" Symphony? (20 points)
3. What is the nationality of the orchestra conductor, Toscanini? (5 points)
4. Which of the following composers died before 1850: Chopin, Brahms, Mendelssohn, Wagner? (15 points)
5. Which of the following terms relate to a change in tempo: *ritardando*, *diminuendo*, *crescendo*, *meno mosso*? (5 points)
6. What is a symphonic poem? (15 points)
7. What theme is given with the Quiz? (10 points)
8. What is a coloratura soprano? (15 points)
9. In the orchestra, to which class of instruments does the triangle belong? (5 points)
10. What are the letter names of the tones of the subdominant triad in the key of F-sharp minor? (5 points)



Answers on next page

Music History and Patty

by Gertrude Greenhalgh Walker

IT was a bright afternoon, Patty's music lesson day, but she came home from school with a frown on her face.

"What is the matter, Patty?" asked her mother. "You certainly look like—well, are you sick?"

"Yes I am, I'm sick of history and we're going to have a test in it tomorrow. I'm glad we don't have to study music history, anyway!"

"Oh, my dear, that is a mistaken idea. Of course you will study music history, and you will like it, too. I liked it when I studied it, so I know what I am talking about. And your music teacher will soon start you in it, I feel sure."

"Music history? Why mother! How can that help me with music lessons!"

Her mother mentioned a few reasons. "It will give you an understanding of the lives and times of the great composers, how their compositions should be played; it will tell you of the development of music from the earliest times, how some things have changed a great deal, others not much; it will tell about the development of instruments, the origin of opera and oratorio, the different forms and styles of compositions, and oh, just so many interesting things I could not begin to mention them all. But look at the clock. You had better dash off to your lesson or you'll be late."

Patty had a good lesson and was doing some sight reading, but got into a little difficulty. "Look carefully, Patty. You overlooked a sign."

"I didn't notice that treble clef sign. That tells me to cross left hand over the right, in this spot."

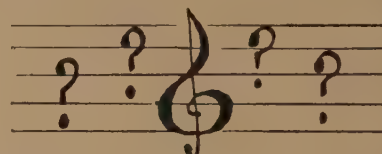
"By the way, Patty," began Miss Brown, "do you know what *treble* means?"

"I think it means three," Patty answered promptly.

"That's right. Now, why do we call the G clef the treble clef?"

"I have no idea," answered Patty. "I really don't see any connection between the treble clef and three. None whatever."

"That's one interesting little thing I learned in music history. You see, years and years ago, it was the custom, in four-part writing, to put the bass voice, or part, on the F clef, which is now frequently called the bass clef, and to put the other three voices or parts, the tenor, alto, and soprano, on the G clef, which



came to be called the treble clef because it carried the three voice parts."

"How interesting!" exclaimed Patty.

"As you know, we do not write four-part harmony that way now. Look in your hymn book and notice the difference. You will see the bass and tenor on the F clef and the alto and soprano on the G clef, or, if you like, bass clef, and treble clef. Now, let's go back to that treble clef sign in our sight reading."

Later Patty said to her mother, "I had a very interesting lesson today. Miss Brown gave me a very short music history lesson and she's going to give me some every week."

"All history is fun, Patty. And when you read about some event or some person of long ago, just imagine you were living at the same time."

"And Mother, if Miss Brown gives me the name of a music history book, will you get it for me?"

"I certainly will. You can tell that to Miss Brown."

Some July Birthdays and Anniversaries

July 2 is the birthday of Christoph Willibald Ritter von Gluck (1714), one of the great opera composers.

July 3 is the birthday of Theodore Presser (1848). All JUNIOR ETUDE readers should be interested in Theodore Presser who founded ETUDE the music magazine, in 1883.

July 3 also commemorates the date when George Washington took command of the Continental Army.

July 4 is the "Fourth of July" and of course you all know that celebrates the signing of the Declaration of Independence.

July 4 is also the birthday of Stephen Foster (1826), composer of *Swanee River*, *Old Folks at Home*, and so forth.

July 9 is the birthday of Ottorino Respighi (1879), an Italian composer well known for his compositions for orchestras, *The Pines of Rome* and *The Fountains of Rome*. He died in 1936.

July 26 is the birthday of the excellent former conductor of the Boston Symphony Orchestra, Serge Koussevitzky (1874), recently retired.

July 27 is the birthday of Enrique Granados (1867), composer of Spanish operas, who was lost at sea in 1916, when his ship was torpedoed.



Hitting High C

By Sallie Lierance, Nebraska Prize winner, Class B, kodak contest

The Wise Little Bird

(Prize winner in Class C, Special Poetry Contest)

A little birdie in the tree
Cocked his eye and winked at me.
A little song in a merry key
This little birdie sang to me.

His little song—it went like this:
Just practice daily, never miss.
Then, in the end, in front of all,
You may play in Carnegie Hall.

BILLY KEANE (Age 10),
District of Columbia.

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any one copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1) Pa., by August first. Results in November. Subject for essay this month, "A Pleasant Musical Experience."

Recordings for Teen-age Junior Readers

How many of you bought a record, or asked for one for a birthday or graduation present, as was suggested last month? If you started your collection, or added to one already started, you will some day have a list of records to be proud of.

Here are some more to add to your recommended list.

COLUMBIA

Violoncello solo: *Orientele*, by Cui, with *Tango* by Albéniz, played by Feuermann. (No. 17158D)

Folk-songs: *O Solo Mio*, with *Santa Lucia*, sung by Nino Martini. (No. 17197D)

Orchestra: *Prelude to the First Act* of Wagner's opera, "Lohengrin," played by the Pittsburgh Symphony Orchestra. (No. 11986-D)

RCA VICTOR

Piano, *Fantasy-Improvisation*, with *Nocturne in E-flat*, Chopin, played by Alexander Brailowsky. (No. 12-0016)

Voice, *My Name is Mimi*, with *Mimi's Farewell*, from Puccini's opera, "La Bohème," sung by Dorothy Kirsten. (No. 11-9694)

Orchestra, *Polka and Fugue* from the opera, "Schwanda" by Weinberger, played by the Minneapolis Symphony Orchestra. (No. 12-0019).

Letter Boxers

(Replies to letters appearing on this page will be forwarded when sent in care of the JUNIOR ETUDE)

Dear JUNIOR ETUDE:

I have been thinking of writing to you for a long time. My teacher takes ETUDE and we both enjoy reading it. I would like to enter the monthly competitions but we receive ETUDE too late here for the closing date. I have been studying piano for several years. My mother also plays the piano and my brother plays the violin but my father plays nothing. I would like to hear from some friends about my own age.

From your friend,
Judy Gollon (Age 14), West Australia

Dear JUNIOR ETUDE:

I would like to hear from some music lovers like myself. I study piano and also play trumpet in our High School Band.

Bonnie Marie Seamihorn (Age 15), Indiana

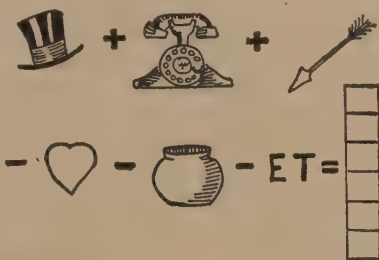
Answers to Quiz

1. E-sharp; 2. No. 8; 3. Italian; 4. Chopin and Mendelssohn; 5. *Ritardando* and *meno mosso*; 6. A composition in one movement of irregular form, to be played by a symphony orchestra, the music supposed to describe or relate to a poetic idea, or an event or story; 7. Waltz in A-flat, by Brahms; 8. A soprano voice of flexible quality capable of performing trills, runs, and other ornamental passages; 9. Percussion; 10. C-sharp-E-sharp-G-sharp.

Picture Puzzle

By J. B. Tweeter

Spell the objects portrayed on the upper, or plus row. Do the same with the objects on the lower, or minus row. Subtract or cancel all the identical letters in both rows.



The remaining letters, when properly arranged in the ladder, will give the name of a well-known composer. (Remember there is another name for an arrow, and another for a bowl.)

Dear JUNIOR ETUDE:

I have been taking piano lessons for about three years and I love to practice. I also play the clarinet and plan to take 'cello lessons soon. I sing in the choir at church and also am first tenor in the Boys' Glee Club at school. I have been asked to join the Apollo Boys Choir. My piano teacher is giving me pointers on composition. I enjoy reading ETUDE very much and would like to hear from other Junior readers.

From your friend,
William Robin Sarnier (Age 12), Texas.

I play cornet in our band, sing in our church Junior Choir and take piano lessons. I enjoy the JUNIOR ETUDE very much.

Larry Rankin (Age 10), Oklahoma

Prize Winners for Essay, "The Symphony"

This title was given for last November's essay contest but due to late delivery of ETUDE that month, the closing date came too soon for most entries to be received on time. Therefore, the title was repeated in the March issue, as promised.

Prize Winners were:

Class A. Gladys Doris Guyton (Age 17), North Carolina.
Class B. Mary Theresa Gregory (Age 13), District of Columbia.
Class C. Carolyn Ruth Leib (Age 10), Texas.

Honorable Mention for "Symphony" essays:

Lyle Gillman, Ruth Kumin, Vernon F. Deane, Audrey Miller, Louetta Masters, Doris Keene, Sydney Jameson, Ronald Lentz, Pauline Curtiss, Marianna Pollock, Mary Rose Traubman, Jean Gordon, Ella Meyers, Dorothy Wieder, Mildred Thornton, Jolce Elson, Cornelia Gray, Marta O'Keef, Wallace Newcome, May Grube, Loreta Davidson, Marian Plum, Stella Wise, Eugene Niehorn, Anna Jorgensen, Edna Mae Walter, Buny McDade, Georgia Stapler, Jeanne Wolff, Lisbeth Cristman.

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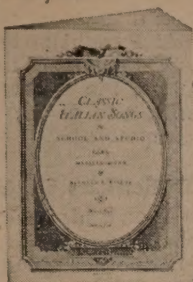
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Greatly improved service from the printers and at the bindery again enable our Publication Department this month to produce three new works, copies of which soon will be sent to advance subscribers. Readers of these Publisher's Notes, who for years have availed themselves of the opportunities to become acquainted with new publications through the advantageous advance of publication offers, will be glad to know that in the future all works here offered will be scheduled for publication within six months from the date of the first announcement. The special advance of publication prices are now withdrawn on the following books.

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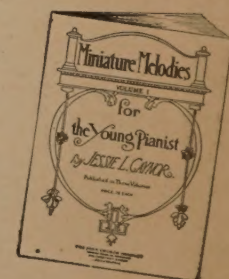
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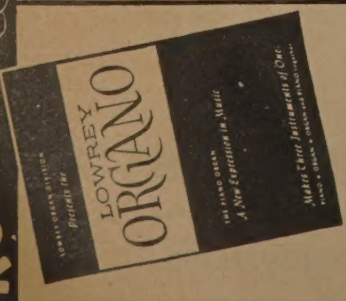
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By Any Other Name

(Continued from Page 416)

he visited Fingal's Cave, a huge cavern on the billow-lashed coast of the Hebrides. From the surge of the mighty breakers in and out of the cavernous depths he developed the mood for his Overture, Op. 26, known variously as "The Hebrides" and "Fingal's Cave." Another musical painter, Robert Schumann, called his Symphony No. 3 in E-Flat the "Rhenish" simply because he intended it to portray life along the Rhine.

Although it is not strictly a nickname, the title *Kammenoi-Ostrow* also refers to a scene visited by the composer, Rubinstein. *Kammenoi-Ostrow* is an island in the Neva River near Leningrad. Here at a summer resort Rubinstein wrote a set of twenty-four pieces, Opus 10, and *Kammenoi-Ostrow* is No. 22 in the set.

Returning briefly to Mendelssohn, his Symphony in D Minor, Op. 107, is subtitled the "Reformation" because it was written for a religious festival and because of the use of Luther's Reformation hymn, *A Mighty Fortress is Our God*, in the last movement.

Chopin Also

The patter of rain on the roof of the monastery at Valdemosa, one of his many refuges, is said to account for the "Raindrop" subtitle affixed to Chopin's Prelude in D-Flat, Op. 28, No. 15. His Etude No. 12, Op. 10, is called the "Revolutionary," not because it was a radical departure from his customary musical form—which it certainly was not—but because it was supposed to represent the Polish composer's feelings upon learning of the butchering of Poland by Russia, Austria, and Germany. His Nocturne, Op. 62, No. 1 in B Major, is sometimes called the "Tuberoze" nocturne because the opening notes can be likened to a tuberoze lacing its leafy way up a trellis. Finally, Chopin's Etude in G-Flat, Op. 10, is called the "Black Keys," for reasons obvious to anyone who has tried to finger the score for the right hand. Incidentally, if you have had your pianistic skill proved wanting by this etude, you may be comforted to learn that many of the most accomplished pianists of Chopin's day indignantly pronounced this opus "outrageously difficult."

Problems of the Young Pianist

(Continued from Page 420)

Since the orchestral and script rehearsals took up most of the day of the broadcast, I had only a few hours the night before in which to prepare my solo (sometimes sixteen pages long) for a nation-wide performance. And, of course, I never knew what the orchestral part of the arrangement would sound like until I heard it at rehearsal.

Also, the young musician learns musicianship by hearing great pianists in concerts. Comparing various notable interpretations of the same work is an education in itself. One of the greatest thrills

of my life came to me at the age of seven, when I met and talked with Sergei Rachmaninoff, after one of his memorable concerts in San Francisco. My mother took me backstage, and he talked with me for about fifteen minutes. I remember that he looked at my hands, and said I could accomplish great things if I worked hard for them! I can never forget the inspiration of that meeting with one of my favorite pianists and composers.

Difficulties in Gaining Recognition

For all his work and practice, though, the young pianist must still meet the enormous difficulty of getting himself heard. You go to play an audition with high confidence and hopes—and then you are asked what experience you have had! If your experience is insufficient, you will not be given the position. So the problem is to gain experience despite the few opportunities of being heard and proving yourself! Even after one big opportunity, you are hardly deluged with the kind of offers you long for. Other instrumentalists can gain experience in orchestral groups; but the pianist can do little in a symphony unless he is soloist. And to be invited as soloist. . . ! The best way I know to break into professional music is to win some kind of competition, preferably one with a public performance as its reward. The reason I recommend this method, perhaps, is that it is the way I began myself. Although I had played for years, both in recital and with orchestras, it was the winning of the Los Angeles Philharmonic Young Artists Competition (when I was thirteen) that really started me on my professional career. And playing with that organization under Alfred Wallenstein in a regular season concert, was one of the most thrilling experiences I have ever had. I think all young pianists feel grateful for the increasing number of worthwhile competitions that offer solo appearances with orchestras as well as recital debuts to their winners. If you have a career at heart, you will do well to find out exactly the names, dates, terms, and so on, of these contests.

Value of Ensemble Playing

To approach such a contest with confidence, however, one needs a sound background in playing all kinds of music, under all sorts of conditions. Playing chamber music, accompanying other instruments and voices, playing duets, and the piano parts in orchestral scores (if only with a small, or a school, orchestra), all provide necessary experience. It is also good to practice the sightreading I spoke of before, just as you would any other technical problem. This is especially valuable for pianists, since there is no other instrument, I believe, that requires such quick perception in seeing so many notes at the same time, and in coordinating them into hand action and correct sound. For any kind of public playing, though, there is no substitute for experience. Before thinking of professional status, one should take advantage of every musically worthy opportunity for playing in public—none is too small! This conditions you to the extra nervous energy required in playing even the smallest, simplest piece before an audience. The more you play for people, the more you learn to control your fingers and your brain. And that is exactly what it means to be a musician!

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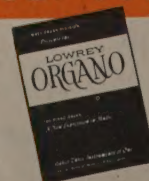
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